

La Traviata  
(The Fallen Woman)

1987

Saturday, October 17, 1987 8:00 PM  
Tuesday, October 20, 1987 8:00 PM  
Friday, October 23, 1987 8:00 PM  
Wednesday, October 28, 1987 7:30 PM  
Sunday, November 1, 1987 2:00 PM  
Wednesday, November 4, 1987 8:00 PM  
Saturday, November 7, 1987 1:00 PM

SFO\_PUB\_01\_SFO\_1987\_09

Publications Collection

San Francisco Opera Archives

# San Francisco Opera

1987 SEASON



## La Traviata

PERFORMING ARTS NETWORK PUBLICATION \$1.50



Steve,  
If buying me diamonds  
has always been a mystery,  
here's a clue. XXJ.



**Breathtaking! It must be Jose Hess.  
Stunning diamond jewelry from \$5,000.**

Somewhere there's someone who  
deserves diamond jewelry this special,  
this beautiful.

Isn't that someone worth it?  
What makes this jewelry extraordi-  
nary is the combination of superb design

Jewelry enlarged for detail.

and quality diamonds. Diamonds  
that have been judged by the 4C's: Cut,  
Color, Clarity and Carat Weight.

The Jose Hess Collection is  
featured at fine jewelry stores.



*Leaykin et Cie  
at J. Magnin*

SAN FRANCISCO UNION SQUARE • TELEPHONE 362-2100

**A diamond is forever.** © Jose Hess



# We've got the Keys to the City



*San Francisco has an enviable heritage of fine, larger homes.  
The City also has a realtor that provides service worthy of these dwellings.  
McGuire Real Estate.*

*And what's enviable about McGuire is that the personal care,  
attention to detail and the dedication that accompanies these transactions  
is extended to every home we sell.*

*You see, at McGuire Real Estate, we've been selling homes in  
San Francisco since 1919. We know the business, we know the territory,  
and we'd like to get to know you.*

*Because we've got the keys to the city.*

929-1500 / 921-5555



**AN INVESTMENT YOU CAN LIVE WITH**





Camelhair blouson with beaver collar. \$5,500.  
 Grey cashmere pullover and skirt. \$970.  
 "Herodis" calf shoes. \$595.  
 "Plume" travel bag in ostrich. \$6,295.  
 Silk twill scarf "Feux d'Artifice". \$140.  
 Accessories, watches and jewelry by Hermès.



**HERMÈS. ELEGANCE TO DRIVE MEN CRAZY.**



Available exclusively:  
 Hermès at One Union Square, San Francisco, California. Tel. 1-415-391-7200. Monday-Saturday, 10 A.M.-6 P.M. Sunday 12 A.M.-5 P.M.  
 San Francisco, The Hermès Boutique at I. Magnin, Union Square.  
 Visit the Hermès Boutique closest to you, or call 1-800-441-4488, ext. 216.

© Hermès of Paris, inc. 1987  
 Elmer



# San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

## La Traviata

1987 SEASON

### FEATURES

- 26 **Confessions of a Playwright** by John Ardoin  
The author, assuming the role of Alexandre Dumas the younger, describes his infatuation with Marie Duplessis, the model for *La Dame aux Camélias*, and subsequently, Violetta Valery of *La Traviata*.
- 54 **Surprised by Joy** by Nina Beckwith  
Western Opera Theater's spring tour to the People's Republic of China—in candid reminiscences by the tour participants.
- 62 **Company Profiles: Jerry Sherk** by Timothy Pfaff  
San Francisco Opera's production stage manager explains his multiple duties.

### DEPARTMENTS

- 16 1987 Season Repertoire  
35 Artist Profiles  
41 Cast and Credits  
42 Synopsis  
69 Services  
71 Box Holders  
73 NEA Challenge Grant  
74 Donor Benefits  
75 Corporate Council  
76 Medallion Society  
81 Supporting San Francisco Opera



### COVER:

John Singer Sargent, 1856-1925,  
*Repose*, 1911  
Oil on canvas, 25 $\frac{1}{8}$  x 30 in.  
National Gallery of Art, Washington, D.C.  
Gift of Curt H. Reisinger

Reproduced by kind permission

Editor: Koraljka Lockhart  
Art Director: Frank Benson  
Editorial assistant: Robert M. Robb  
ISSN 0892-7189

Editorial offices: San Francisco Opera,  
War Memorial Opera House,  
San Francisco, CA 94102  
Telephone: (415) 861-4008

SAN FRANCISCO OPERA MAGAZINE is a Performing Arts Network Publication, Gilman Kraft, President. Publishing and Sales Representation Theater Publications Inc., Michel Pisani, President, Florence Quartararo, Vice-President. Advertising Sales Representation Helen Parnisi. National Sales Representation Performing Arts Network, Irwin Fries, National Sales Director.

**Performing Arts  
Network**

SAN FRANCISCO OPERA MAGAZINE—110 Gough Street, Suite 402, San Francisco, CA 94102, telephone (415) 554-0441; and its affiliates comprise the PERFORMING ARTS NETWORK, INC. which also includes PERFORMING ARTS MAGAZINE Los Angeles edition—2999 Overland Avenue, Suite 201, Los Angeles, CA 90064, telephone (213) 839-8000. PERFORMING ARTS MAGAZINE San Diego edition—DCA Media, Inc., 3680 Fifth Avenue, San Diego, CA 92103, telephone (619) 297-6430. PERFORMING ARTS MAGAZINE Houston edition—2472 Bolsover, Suite 279, Houston, TX 77005, telephone (713) 524-3883; PERFORMING ARTS MAGAZINE Dallas edition—Diversified Media Reps. P.O. Box 121568, Arlington, TX 76012, (817) 265-5336. Regional Representatives: New York—PERFORMING ARTS NETWORK, INC. 19 West 12th Street, New York, NY 10011, telephone (212) 242-1940; Chicago—Warden, Kelley, Allen & Opfer, Inc., 2 North Riverside Plaza, Chicago, IL 60606, telephone (312) 236-2757; Detroit—Flavin/Kelly Associates, 2655 Woodward, Suite 175, Bloomfield Hills, Michigan 48013, (313) 335-5050.





POWERS

Tully M. Friedman and Reid W. Dennis

## From the Chairman of the Board and the President

We are pleased to welcome you to the 65th annual season of the San Francisco Opera and this year's selection of 10 masterworks from the international operatic repertoire. This fall, the curtain will rise on six productions totally new to our audiences, which will provide us with opportunities to experience familiar works through a new perspective.

The generosity of many donors has brought the 1987 operas to our stage, and members of the San Francisco Opera Board of Directors have contributed in a major way: *The Magic Flute* will be presented thanks to a gift from Bernard and Barbro Osher; *Fidelio*, through a much-appreciated grant from the L.J. Skaggs and Mary C. Skaggs Foundation as well as Mr. and Mrs. Reid W. Dennis; *La Traviata*, thanks to a generous gift from Louise M. Davies.

Several of the year's revivals are likewise brought to us by an illustrious group of sponsors: *Salome*, through a generous gift from Mrs. George Quist; *Nabucco* was made possible in part by a grant from the Koret Foundation; *The Queen of Spades* is being presented, in part, through a sponsorship from the people at

Chevron. Our opening night opera, *The Barber of Seville*, is given in honor of Mary Rosenblatt Powell.

Special recognition is also due the Pacific Telesis Foundation for underwriting our Royal Family of Opera series, as well as Mr. and Mrs. William Rollnick for contributing the cost of Supertitles for six of our productions.

We are deeply grateful to all our donors, since their generosity furthers and enriches everyone's operatic experience.

It is always a special pleasure to recognize our governmental funding sources, and this year we again salute the National Endowment for the Arts and the California Arts Council for their unwavering support. We would also like to extend our long-standing appreciation to the Hotel Tax Fund, Mayor Dianne Feinstein and Chief Administrative Officer Rudy Nothenberg, whose support and encouragement have once again been demonstrated to an important extent.

As in previous years, we extend our deepest gratitude to the San Francisco Opera Guild, the Merola Opera Program, and the War Memorial Board of Trustees

for their ongoing support.

The Board of Directors of the San Francisco Opera Association is happy to announce the addition of nine new members to its roster: Mr. J. Dennis Bonney, Mr. David M. Chamberlain, Mr. James F. Crafts, Jr., Mrs. Mark Hornberger, Miss Sylvia R. Lindsey, Mr. John C. McGuire, Mr. Alfred S. Wilsey, Mrs. Alfred S. Wilsey, and Mr. Osamu Yamada. Our ranks have also been honored by the designation of two new Directors Emeriti: Mr. Cyril Magnin and Mrs. Nion R. Tucker.

This year's increased subscriber response is indeed a reason for rejoicing. However, as we always hasten to point out, ticket sales cover only slightly over half of our expenses. We appreciate the support all of you have given us in the past, and we encourage you to continue supporting us and increase your contributions whenever possible, thus enabling us to continue in bringing you this fascinating, enlightening, uplifting—but highly costly—art form that is opera.

Reid W. Dennis, Chairman  
Tully M. Friedman, President



# McGUIRE®

You are cordially  
invited to visit a  
McGuire showroom  
accompanied by  
your interior designer  
or architect.

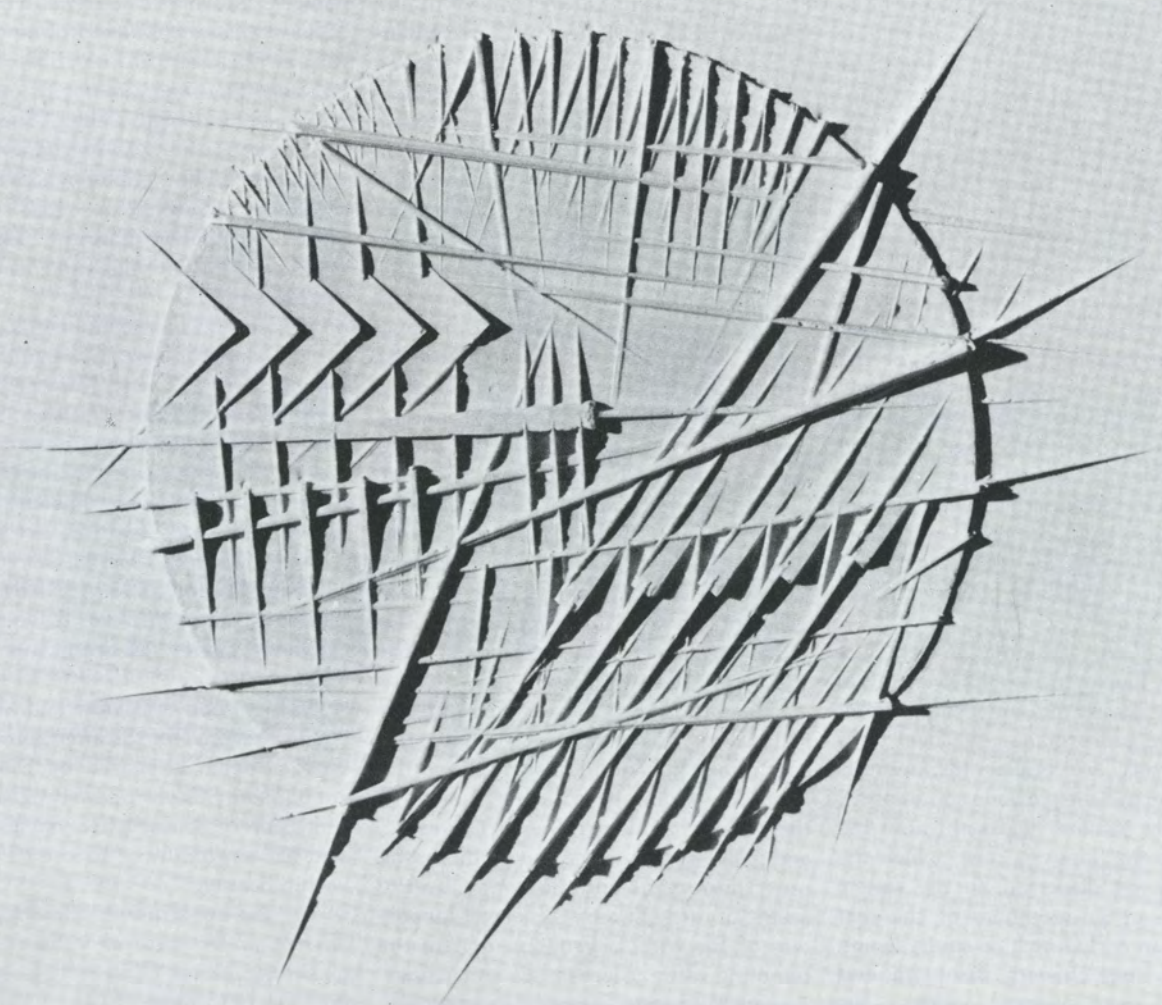
In San Francisco,  
151 Vermont Street  
at 15th,  
(415) 986-0812.

In Los Angeles,  
Pacific Design Center  
Space B542,  
(213) 659-2970.



OPERA PLAZA AND GHIRARDELLI SQUARE - SAN FRANCISCO

# MODESTO LANZONE'S







## General Director's Message

At the beginning of the 65th annual season of the San Francisco Opera, I am pleased to note that so many of you have responded in such a positive way to our season announcement: by subscribing. In fact, the audience response has been far stronger than in many previous years. In welcoming new and renewing subscribers, I find it gratifying to know that our patrons have found the 1987 selection of operas, as well as the roster of artists, to their liking.

This year's repertoire includes six productions which will be seen for the first time on our stage. Of these, three are brand new additions to our production inventory: *The Magic Flute*, *Fidelio*, and *La Traviata*. These new productions represent further accomplishments in the quest I embarked on in 1982, that of rebuilding our operas from the standard repertoire. Three more operas will be seen in productions that are new to us: *Tosca*, from the Lyric Opera of Chicago; *The Tales of Hoffmann*, from the Greater Miami

Opera; and *Romeo and Juliet*, from the Metropolitan Opera. A group of some of today's most outstanding designers have created these productions, among them David Hockney, who will add his own special magic to that of Mozart's *Magic Flute*; John Conklin (1985 *Ring*) with a beautiful new *Traviata*; and John Gunter, one of Britain's most brilliant designers, with a dramatic new *Fidelio*. Two major figures from the international world of opera will be introduced to our audiences: Michael Hampe, of Salzburg Festival and Cologne Opera fame, who directs *Fidelio*; and Rossini authority Alberto Zedda, who conducts his own acclaimed critical edition of *The Barber of Seville*. I would also like to note in passing that two operas are returning to our fall schedule after a prolonged absence: *Romeo and Juliet* after 36 years, and *The Tales of Hoffmann* after 38.

During our 65th season, we will continue to present to our audiences new artists in exciting debuts, and will also bring back some of the most beloved

personalities from seasons past. Our own young singers from the San Francisco Opera Center will again be significantly represented, several of them in key roles.

Our Company championed Supertitles ever since they were first conceived, so we are extremely pleased to note that they won such an overwhelming vote of confidence from our patrons, and are glad to be able to bring them back in all ten operas of the season.

Our "live" opera performances on the Opera House stage will be complemented this year by the Company's return to the airwaves, with a selection of 10 exciting broadcasts from recent years.

Welcome to our 1987 season!



# THE PRIVILEGED CLIENT.



A subsidiary of Shearson Lehman Brothers Inc.  
An American Express company



THE BOSTON COMPANY HAS A SIMPLE APPROACH TO PERSONAL INVESTMENT BANKING:

SERVE EVERY CLIENT AS IF THAT CLIENT WERE OUR *ONLY* CLIENT.

BECAUSE WE KNOW YOU ALWAYS HAVE A CHOICE.

SO OUR PERSONAL INVESTMENT BANKERS MAKE IT THEIR MISSION TO CONFIRM YOUR CHOICE, EVERYDAY. TO *ANTICIPATE* YOUR NEEDS, AS WELL AS RESPOND TO THEM.

FOR INVESTMENT MANAGEMENT, PERSONAL LENDING, RESIDENTIAL MORTGAGES, OR OTHER FINANCIAL SERVICES, WE HAVE A PERSONAL INVESTMENT BANKER TO MEET YOUR REQUIREMENTS.

THE BOSTON COMPANY NOW SERVES FINANCIALLY SUCCESSFUL INDIVIDUALS WITH THE HIGHEST POSSIBLE LEVEL OF PERSONAL SERVICE THROUGH OUR REPRESENTATIVE OFFICES IN LOS ANGELES, NEWPORT BEACH, SAN FRANCISCO, AND PALO ALTO.

SO CONTACT US AT 1-800-CALL BOS (1-800-225-5267, EXT. 483).

AND ENJOY THE SUBSTANTIAL ADVANTAGES OF BEING A PRIVILEGED CLIENT.

**THE BOSTON COMPANY**  
Boston Safe Deposit and Trust Company  
An Equal Housing Lender. 





# UNIVERSAL GENEVE



## THE "GOLDEN SHADOW DUET"

A fine watch has a way of defying the passage of time ... from the hand-made eighteen karat gold bracelet to the technology of thin Golden Shadow Quartz movement.

UNIVERSAL GENEVE is the distinction between being Dressed and being Elegantly Dressed!

**Z** JEWELRY

The Gift Center Suite 181

888 Brannan Street • San Francisco, CA 94103 • (415) 864-3959



# San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

## ADMINISTRATION

Anthony B. Turney <i>Director of Administration</i>	Robert Walker <i>Business Manager/Director of Planning</i>	John Priest <i>Technical Director</i>	Julie LeVay <i>Director of Development</i>
Sarah Billinghurst <i>Artistic Administrator</i>	Gisela Fränken <i>Controller/Treasurer</i>	Tom Illgen <i>Sales/Public Relations Director</i>	Christine Bullin <i>Manager, S.F. Opera Center</i>
Clifford Cranna <i>Musical Administrator</i>	Andrew Meltzer <i>Resident Conductor/Musical Adviser</i>	Matthew Farruggio <i>Production Supervisor</i>	Ian Robertson <i>Chorus Director</i>
			Thomas J. Munn <i>Lighting Director/Design Consultant</i>
			Koraljka Lockhart <i>Publications Editor</i>

## ADMINISTRATIVE STAFF OFFICE OF THE GENERAL DIRECTOR

Marian Elizabeth Lever  
*Assistant to the General Director*

Vivien Baldwin <i>Assistant to the Artistic Administrator</i>	Linda Jaqua	Tessa Bergen <i>Coordinator of Artists Services</i>
--	-------------	--

## ACCOUNTING AND DATA PROCESSING

Keith Spindle <i>Accounting Supervisor</i>	Vikki Standing <i>Payroll</i>	Sylvia Leung <i>Administrative Assistant</i>	David Powers <i>Accounts Payable</i>	Gery Anderson <i>Cashier</i>
	Gordon Taylor <i>Data Processing Manager</i>	Jackie Carter <i>Senior Programmer</i>		

## DEVELOPMENT

Judith Loura <i>Assistant Director of Development/Grants</i>	Victoria O'Hara <i>Research Coordinator</i>	Molly Roth <i>Writer</i>	Rosemarie Stock <i>Associate Director of Development</i>	Nancy Stryble <i>Assistant Director of Development/Support Systems</i>	Molly Waste <i>Assistant Director of Development/Individual Gifts</i>
Susan Alden <i>Acknowledgements Secretary</i>	Winifred Arbeiter <i>Secretary to the Board of Directors</i>	Edisol W. Dotson <i>Patron Services/Special Events Coordinator</i>	Mary Elizabeth Foley <i>Fund Drive Secretary</i>	Karen Hershman <i>Gift Processing Coordinator</i>	Marianne A. Welmers <i>Secretary to the Director</i>

## COMPANY ADMINISTRATION

Judith Nitchie <i>Assistant to the Business Manager</i>	Anna Randolph <i>Personnel Assistant</i>	Steven White <i>Librarian</i>	Mickey Frettoloso <i>Supply Coordinator/Mailroom Services</i>	John Lohr <i>Reception</i>	Abbe Feigenberg <i>Reception</i>
--	---	----------------------------------	--	-------------------------------	-------------------------------------

## MERCHANDISING

Meigs Ingham <i>Merchandise Manager</i>	Elizabeth Wilson <i>Retail Sales Manager</i>	Gabrielle Harmer	Alba A. Surles
--	---	------------------	----------------

## SALES AND PUBLIC RELATIONS

Adrian R. Fischer <i>Advertising Manager</i>	Thomas W. Giuliano <i>Projects Manager</i>	Robert M. Robb <i>Public Relations Associate</i>	John Schauer <i>Staff Writer</i>	Elizabeth Lynch <i>Public Relations Associate</i>
---	---	---	-------------------------------------	--

## SEASON TICKETS

Richard Sparks <i>Subscription Manager</i>	Eliza McNutt	Richard Street
---	--------------	----------------

## BOX OFFICE

Michael Thek <i>Box Office Manager/Treasurer</i>	Marcella Bastiani <i>Assistant Treasurers</i>	Bill Mathews <i>Assistant Treasurers</i>	Lyle Snow	Marilyn Wilson <i>Telephone Sales</i>
	Ruth Van Slyke	Marie Zahler		

Pillsbury, Madison & Sutro  
*Legal Counsel*

Deloitte Haskins & Sells  
*Certified Public Accountants*

Coleman Souter  
Kirk Frederick Graphics  
*Graphic Design*

Kurt Herbert Adler, *General Director Emeritus*

## SAN FRANCISCO OPERA CENTER

Craig Rutenberg <i>Head Coach</i>	Russ Walton <i>Business Manager/Development Officer</i>	Olivia Sears <i>Assistant to the Manager</i>
Robin Hodgkin <i>Presenter Services</i>	Chris Kohler <i>Operations Coordinator</i>	Steve Mitchell <i>Production Supervisor</i>
		Tom Randolph

## MEROLA OPERA PROGRAM

Alice Cunningham <i>Executive Director</i>	Joan Juster <i>Assistant to the Director</i>
Marian Reyes	Anne Terrell

## WESTERN OPERA THEATER

Patrick Summers <i>Music Director</i>	Debra Girard <i>Company Manager</i>	Catherine Reilly <i>Production Manager</i>	Jack Gwinn <i>Technical Director</i>
	Kelly Pruitt <i>Production Assistants</i>	Michael Clark <i>Production Assistants</i>	





*Allyn Beth Landau, M.D.*

**PHYSICIAN/DERMATOLOGIST  
SCIENTIFIC BEAUTY EXPERT**

Allyn Beth Landau, M.D. helps her patients to achieve and maintain healthy, natural good looks.

**ZYDERM® COLLAGEN**

You can improve your appearance through Dr. Landau's skillful administration of collagen and achieve what make-up cannot, safely and without surgery. Dr. Landau administers the most Zyderm/Zyplast/Collagen in Northern California.

**SKIN CARE FORMULATIONS**

Moisturizing Lotion Sunblock SPF 15+, special cleansers and advanced moisturizers to give you the tools for healthy beautiful skin. Dr. Landau's own Skin Care treatments originally developed for herself and her patients now available by mail or telephone 415-781-SKIN

**ACNE TREATMENT**

Achieve clear skin and control over break-outs. Synergistic Regimens.

**PIGMENTATION PROBLEMS/  
REJUVENATION**

Even out skin tones, restore youthful glow, improve the texture of your skin.

**CAPILLARY TREATMENTS**

Red spots of face and legs may be safely eliminated. Preventive advice.

**SKIN GROWTHS**

Cosmetic Dermatologist can remove worrisome unattractive growths such as moles, warts, skin-tags of the face and body. **Bodycheck + treatment for skin cancer, changing moles, sun damage. Early diagnosis recommended.**

Allyn Beth Landau, M.D.  
(415) 781-2122 (415) 781-SKIN

260 Stockton Street on Union Square  
San Francisco, CA 94108

Service for Men & Women/Mon.-Sat.  
& Evening Appt./HEALTH INSURANCE

**Music, Production and Technical Staff**

**CHORUS**

Ernest Fredric Knell Associate Chorus Master  
Louis Magor Boys Chorus Director  
Elizabeth Appling Girls Chorus Director  
Edward Corley Librarian

**ASSISTANT FOR ARTISTS**

Philip Eisenberg

**MUSICAL STAFF**

Kathryn Cathcart  
Jeffrey Goldberg  
Jonathan Khuner  
Robert Morrison  
Joseph De Rugeris  
Svetlana Gorzhevskaya  
Christopher Larkin  
Craig Rutenberg\*  
John Fiore  
Mark Haffner  
Susanna Lemberskaya

**LANGUAGE COACHES**

Elena Servi Burgess Susanna Lemberskaya Patricia Kristof Moy Nora Norden

**BALLET**

Marika Sakellariou  
Ballet Mistress

**PRODUCTION**

Jerry Sherk Production Stage Manager  
Jamie Call\* Stage Manager  
Christopher Hahn Rehearsal Administrator

**REHEARSAL DEPARTMENT**

Mark Coughlan Chris Kohler Valentina Simi\*

**ASSISTANT STAGE DIRECTORS**

Laurie Feldman Fred Frumberg Peter McClintock  
Dagmar Thole Paula Williams

**PRODUCTION ASSISTANTS**

Christopher Bergen Supertitles Administrator  
Jim Campbell\*  
Ching Ming Fu\*  
Gina Pitowski\*  
Barbara Donner\*  
Peter McClintock

**SUPERNUMERARIES**

Ted Foster  
Director

**COSTUMES**

Jennifer Green Costume Director  
Walter Mahoney Costume Shop Manager  
Mary Kate Keefe\* Estella Marie Fred Mlejnek Matthew Nash Karen Ohlmann  
Cutters

**WARDROBE DEPARTMENT**

Geoffry M. Craig Suzanne M. Stassevitch

**WIG AND MAKEUP DÉPARTMENT**

Paul Alba  
Wigmaster

**TECHNICAL DEPARTMENT**

Larry Klein Associate Technical Director  
Debra Bernard Assistant Administrator  
Glenn Plott Assistant Technical Director  
Pierre Cayard Scenic Construction  
Jay Kotcher Scenic Artist  
Michael Kane Master Carpenter  
David Dwyer Assistant Carpenter  
David Tyndall Master Electrician  
Lynn McKee Assistant Electrician  
Ivan J. Van Perre Master of Properties  
Michael Willcox Assistant Propertyman

**LIGHTING**

Joan Arhelger Associate Lighting Designer  
Jim Quinn Assistant Lighting Designer

**SOUND**

Roger Gans Sound Designer and Consultant  
Chris Wood Head Soundman

**BROADCASTS**

Marilyn Mercur Producer

**OFFICIAL PHOTOGRAPHERS**

Robert Messick David Powers Ron Scherl Marty Sohl

**MASTER ELECTRICIAN FOR THE WAR MEMORIAL OPERA HOUSE**

William Freeman

\*San Francisco Opera debut

The San Francisco Opera is a member of OPERA America and the Central Opera Service.

Kawai is the official piano of the San Francisco Opera.

Pianos provided and serviced by R. Kassman.

The San Francisco Opera is supported by much-appreciated grants from the San Francisco Hotel Tax Fund, the California Arts Council and the National Endowment for the Arts.





NIGHT SURFACES.

PITCH-BLACK.

AS THE COATDRESS

TAKES SHAPE.

ADDING DAZZLE

FOR DRAMA.

STRETCH

FOR CURVE.

AT DESIGN'S

EXPERT HAND.

DONNA KARAN.

*Saks  
Fifth  
Avenue*

THE STRETCH CALVARY TWILL DOUBLE-BREASTED DRESS IN BLACK WOOL AND SPANDEX.  
SIZES 2 TO 12. DONNA KARAN BOUTIQUE.



# San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

## 1987 Season

### Opening Night

Friday, September 11, 7:00

**The Barber of Seville** Rossini  
Mentzer\*, Neves; Power\*\*, Capecchi,  
Ghiaurov, Nucci, Anderson, Gudas,  
Delavan  
Zedda\*/de Tomasi/Siercke/Arhelger

*This revival of The Barber of Seville is given in honor of Mary Rosenblatt Powell.*

Saturday, September 12, 8:00

**Salome** Strauss  
Jones, Dernesch, Manhart\*; King,  
Devlin, Bender\*, Skinner, Potter,  
Pittsinger\*, Volpe\*, Pederson, Dennis  
Petersen, Harper, Anderson,  
De Haan, Coles  
Pritchard/Lehnhoff/Munn/Hoheisel/  
Munn

*The 1987 revival of Salome is sponsored by a generous gift from Mrs. George Quist.*

Tuesday, September 15, 8:00

**Salome** Strauss

Wednesday, September 16, 7:30

**The Barber of Seville** Rossini

Friday, September 18, 8:00

**Salome** Strauss

Saturday, September 19, 8:00

### New Production

**The Magic Flute** Mozart  
Csavlek\*\*, Serra, Parrish, Voigt,  
Cowdrick, Christian; Araiza, Malis,  
Langan, Kelley, King (September 19,  
22, 25), Harper (September 30;  
October 6, 8, 11), Pittsinger, Stewart,  
Wunsch\*  
Layer/Cox/Hockney/Munn

*San Francisco Opera gratefully acknowledges the generous gift from Bernard and Barbro Osher to underwrite this new production.*

Sunday, September 20, 2:00

**The Barber of Seville** Rossini

Tuesday, September 22, 8:00

**The Magic Flute** Mozart

Wednesday, September 23, 7:30

**Salome** Strauss

Thursday, September 24, 8:00

**The Barber of Seville** Rossini

Friday, September 25, 8:00

**The Magic Flute** Mozart

Saturday, September 26, 8:00

**The Barber of Seville** Rossini

Sunday, September 27, 2:00

**Salome** Strauss

Tuesday, September 29, 8:00

**The Barber of Seville** Rossini

Wednesday, September 30, 7:30

**The Magic Flute** Mozart

Friday, October 2, 8:00

**The Barber of Seville** Rossini

Saturday, October 3, 8:00

**Salome** Strauss

Sunday, October 4, 2:00

**Tosca** Puccini

Stapp; Mauro, Fondary\*\* (October 4, 7,  
10, 16, 22), Pons (October 25), Garrett,  
Pederson, Dennis Petersen, Delavan,  
Volpe  
Bradshaw/Farruggio/Pizzi/Schlumpf/  
Arhelger

*This production is owned by the Lyric Opera of Chicago.*

Tuesday, October 6, 8:00

**The Magic Flute** Mozart

Wednesday, October 7, 8:00

**Tosca** Puccini

Thursday, October 8, 8:00

**The Magic Flute** Mozart

Saturday, October 10, 8:00

**Tosca** Puccini

Sunday, October 11, 2:00

**The Magic Flute** Mozart

Tuesday, October 13, 8:00

### New Production

**Fidelio** Beethoven  
Connell\*, Parrish; McCracken, Bender,  
Nentwig, Plishka, Stewart, Davis\*,  
Pederson  
Pritchard/Hampe\*/Gunter\*/Arhelger

*San Francisco Opera gratefully acknowledges the generous grants from the L.J. Skaggs and Mary C. Skaggs Foundation and Mr. and Mrs. Reid W. Dennis to underwrite this new production.*

Friday, October 16, 8:00

**Tosca** Puccini

Saturday, October 17, 8:00

### New Production

**La Traviata** Verdi  
Miricioiu, Begg\*, Donna Petersen;  
Araiza, Pons, Skinner, Garrett,  
Pittsinger, Davis

Meltzer/Copley/Conklin/Walker\*/  
Munn/Clara\*

*This new production of La Traviata is a gift from Louise M. Davies.*

Sunday, October 18, 2:00

**Fidelio** Beethoven

Tuesday, October 20, 8:00

**La Traviata** Verdi

Wednesday, October 21, 8:00

**Fidelio** Beethoven

Thursday, October 22, 7:30

**Tosca** Puccini

Friday, October 23, 8:00

**La Traviata** Verdi

Saturday, October 24, 8:00

**Fidelio** Beethoven

Sunday, October 25, 2:00

**Tosca** Puccini

Tuesday, October 27, 8:00

**Fidelio** Beethoven

Wednesday, October 28, 7:30

**La Traviata** Verdi

Friday, October 30, 8:00

**Fidelio** Beethoven

Saturday, October 31, 8:00

**Nabucco** Verdi  
Zampieri\*\*, Richards, Voigt;  
Cappuccilli, Plishka, Winter, Volpe,  
Harper  
Arena/Freedman/Munn/Montresor/  
Munn

*The 1987 presentation of Nabucco is sponsored, in part, by a grant from the Koret Foundation.*

Sunday, November 1, 2:00

**La Traviata** Verdi

Tuesday, November 3, 8:00

**Nabucco** Verdi

Wednesday, November 4, 8:00

**La Traviata** Verdi

Thursday, November 5, 7:30

**Fidelio** Beethoven

Saturday, November 7, 1:00

**La Traviata** Verdi

Saturday, November 7, 8:00

**Nabucco** Verdi

Tuesday, November 10, 8:00

**Nabucco** Verdi



**W**e know how arrogant  
it sounds, but the odds are  
overwhelming that this will  
be your Scotch.

Sooner or later, a devoted  
friend or a trusted  
bartender will pour  
you a taste of The  
Famous Grouse.

You may  
shut your ears to  
the facts that it's  
Scotland's own  
favorite brand... that it's soaring in London,  
world capital of Scotch... that it's the prized  
buy in duty-free shops... that it's  
here, thank goodness, in America.

You may even shut your eyes  
to the modest message on the  
label: **FINEST SCOTCH WHISKY.**

You will not, thank heaven, be  
able to turn off your own discerning,  
decisive, impeccable taste.

Whereupon, score another  
for The Grouse.

**THE FAMOUS GROUSE®**  
Scotland sends its best.





Wednesday, November 11, 8:00  
**The Tales of Hoffmann** Offenbach  
 Dahl\*, Gustafson, Johnson,  
 Quittmeyer (November 11, 15, 18, 21,  
 25, 28), Bruno (December 8, 11),  
 Young; Domingo (November 11, 15,  
 18, 21, 25, 28), TBA (December 8, 11),  
 Morris (November 11, 15, 18, 21, 25,  
 28), Krause (December 8, 11), Howell,  
 Egerton, Harper, Skinner, Pittsinger,  
 Delavan, Davis  
 Plasson/Mansouri/Schneider-Siemssen/  
 Munn

*This production is owned by Greater  
 Miami Opera Association.*

Friday, November 13, 8:00  
**Nabucco** Verdi  
 Bumbry, Richards, Voigt; Cappuccilli,  
 Plishka, Winter, Volpe, Harper  
 Arena/Freedman/Munn/Montresor/  
 Munn

Saturday, November 14, 8:00  
**Roméo et Juliette** Gounod  
 Swenson, Renée\*, Donna Petersen;  
 Kraus, Dickson, Howell, Rouleau,  
 Dennis Petersen, Munday, Anderson,  
 Ledbetter\*, Volpe  
 Plasson/Uzan/Deiber/Gérard\*/Munn

*This production is owned by the  
 Metropolitan Opera.*

Sunday, November 15, 2:00  
**The Tales of Hoffmann** Offenbach

Tuesday, November 17, 8:00  
**Roméo et Juliette** Gounod

Wednesday, November 18, 8:00  
**The Tales of Hoffmann** Offenbach

Thursday, November 19, 7:30  
**Nabucco** Verdi

Friday, November 20, 8:00  
**Roméo et Juliette** Gounod

Saturday, November 21, 8:00  
**The Tales of Hoffmann** Offenbach

Sunday, November 22, 2:00  
**Nabucco** Verdi

Monday, November 23, 8:00  
**The Queen of Spades** Tchaikovsky  
 Crespin, Evstatieva, Cowdrick, Donna  
 Petersen, Patterson, Ganz; Ochman,  
 Noble, Raftery, Dennis Petersen,  
 Skinner, De Haan, Pederson, Wunsch,  
 Delavan  
 Tcharov\*/Coleman/O'Hearn/Munn-  
 Arhelger/Sulich

*The 1987 presentation of The Queen of  
 Spades is sponsored, in part, by a grant  
 from the people at Chevron.*

Tuesday, November 24, 8:00  
**Roméo et Juliette** Gounod  
 Swenson, Renée, Donna Petersen;  
 Shicoff, Dickson, Howell, Rouleau,  
 Dennis Petersen, Munday, Anderson,  
 Ledbetter, Volpe  
 Plasson/Uzan/Deiber/Gérard/Munn

Wednesday, November 25, 7:30  
**The Tales of Hoffmann** Offenbach

Friday, November 27, 8:00  
**The Queen of Spades** Tchaikovsky

Saturday, November 28, 8:00  
**The Tales of Hoffmann** Offenbach

Sunday, November 29, 2:00  
**Roméo et Juliette** Gounod

Tuesday, December 1, 8:00  
**The Queen of Spades** Tchaikovsky

Wednesday, December 2, 7:30  
**Roméo et Juliette** Gounod

Friday, December 4, 8:00  
**Roméo et Juliette** Gounod

Saturday, December 5, 8:00  
**The Queen of Spades** Tchaikovsky

Tuesday, December 8, 8:00  
**The Tales of Hoffmann** Offenbach

Wednesday, December 9, 7:30  
**The Queen of Spades** Tchaikovsky

Thursday, December 10, 8:00  
*Family Performance*  
**La Traviata** Verdi  
 Renée, Cowdrick, Ganz; Wunsch,  
 Potter, Ledbetter, Munday\*, Pittsinger,  
 Davis  
 Fiore/Copley/Conklin/Walker/Munn/  
 Clara

Friday, December 11, 8:00  
**The Tales of Hoffmann** Offenbach

Saturday, December 12, 2:00  
*Family Performance*  
**La Traviata** Verdi

Sunday, December 13, 2:00  
**The Queen of Spades** Tchaikovsky

\*\*American opera debut  
 \*San Francisco Opera debut

All performances are in the original  
 language with English Supertitles.  
 Supertitles for *The Barber of Seville*, *The  
 Magic Flute*, *La Traviata*, *Fidelio*, *The  
 Tales of Hoffmann* and *Roméo et Juliette*  
 provided by a generous and most  
 appreciated gift from William and  
 Eloise Rollnick.

Repertoire, casts and dates subject to  
 change.

Box Office and telephone sales:  
 (415) 864-3330.

## san francisco OPERA GUILD

Presents  
 Opera for Young Audiences

### La Traviata

Verdi/in Italian with English Supertitles

Tuesday, October 20, 1:00  
 Wednesday, October 28, 1:00

## Jess Thomas: A Singer and His Roles

The Archives for the Performing Arts invites you to view its exhibition documenting the distinguished career of Bay Area tenor Jess Thomas—currently on display in the War Memorial Opera House Museum. Among the first winners of the San Francisco Opera Debut Auditions, Jess Thomas soon became one of the world's top-ranking singers—hailed as the outstanding Wagnerian tenor of his day. This exhibition, presented in celebration of Mr. Thomas's sixtieth birthday, traces the singer's career, from his early training here in the Bay Area, to his triumphs in the great opera houses and festivals around the world.

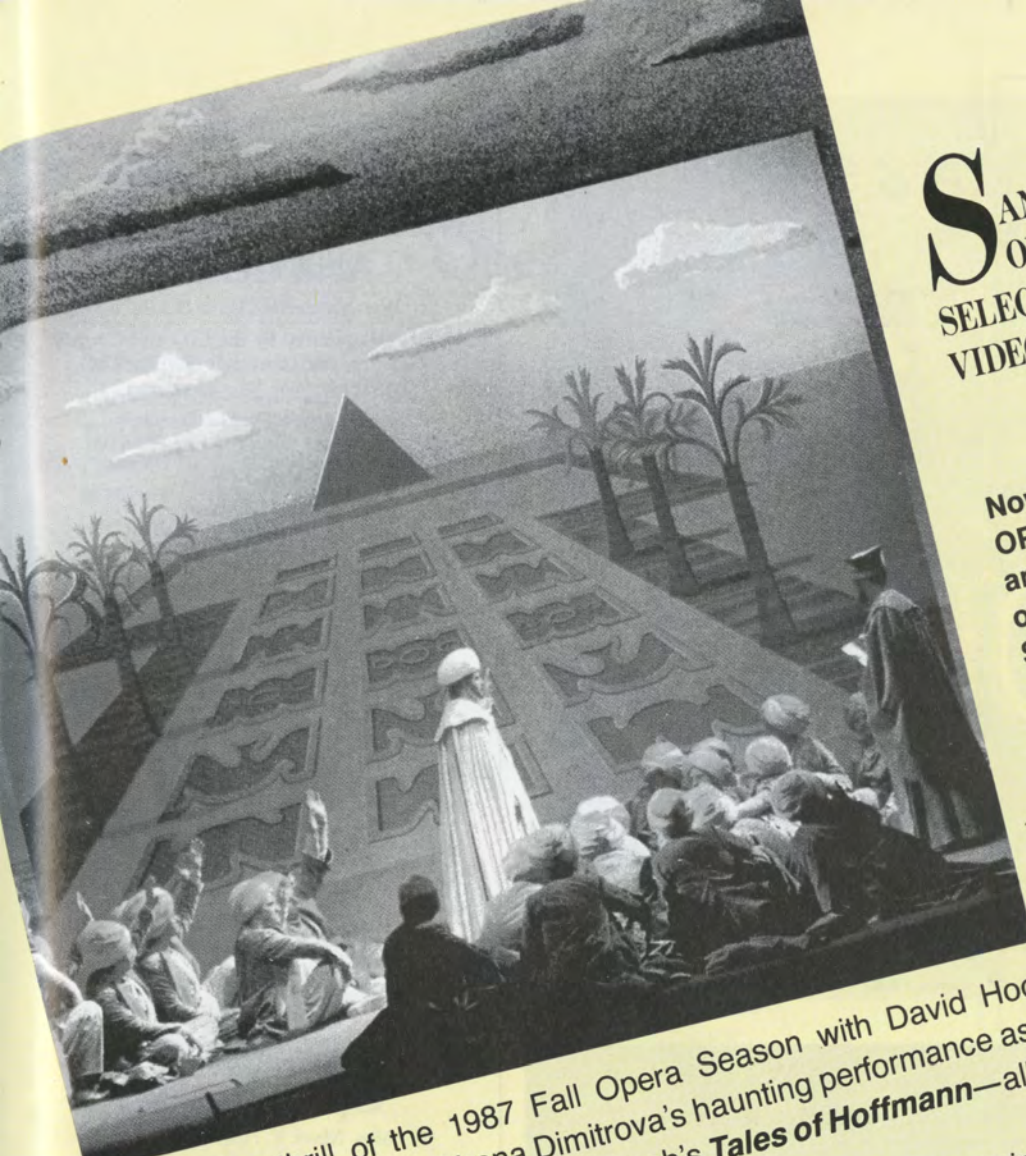
The War Memorial Opera House Museum is located on the south mezzanine (box) level, adjacent to the Opera Boutique.



**SAN FRANCISCO OPERA SHOP—  
OFFERING THE LARGEST  
SELECTION OF PERFORMING ARTS  
VIDEO CASSETTES!**

Now, an unparalleled selection of  
**OPERA** and **BALLET** as well as  
artists in concert is available to you  
on video cassette through the  
**SAN FRANCISCO OPERA SHOP** by  
mail or telephone order.

◀ David Hockney's stunning produc-  
tion of Mozart's *Magic Flute* created  
for the Glyndebourne Festival and  
offered by Video Artists International.



Capture the thrill of the 1987 Fall Opera Season with David Hockney's magical production of  
Mozart's **Magic Flute**—Ghena Dimitrova's haunting performance as Abigaille in Verdi's **Nabucco**—  
Plácido Domingo as the poet in Offenbach's **Tales of Hoffmann**—all recreated for SAN FRANCISCO  
OPERA audiences this year!

Enjoy performances by the **Bolshoi Ballet** over and over again in **Romeo & Juliet** or **Spartacus!**  
See the immortal Maria Callas, Montserrat Caballé, Plácido Domingo and Luciano Pavarotti—  
just a few of the artists in concert available on video cassette from the SAN FRANCISCO OPERA  
SHOP.

Call or come in today for a complete listing of VIDEO CASSETTES available through the  
SAN FRANCISCO OPERA SHOP.



199 GROVE STREET  
SAN FRANCISCO, CA 94102  
(415) 565-6414



L  
**JEAN LASSALE**  
 Genève

**THE THALASSA COLLECTION.**  
 Strength in elegance. In solid 18K gold, stainless steel,  
 or a combination of karat gold and stainless steel. Water-resistant. From \$995 to \$45,000\*  
 Jean Lassale. Perhaps the most beautiful watch in the world.

*Shapur*  
 FINE JEWELRY SINCE 1883

245 POST STREET  
 (415) 392-1200  
 \*Suggested Retail Price

© 1987, Jean Lassale Inc.  
 640 Fifth Ave., NY, NY 10019

## San Francisco War Memorial Performing Arts Center

War Memorial Opera House  
 Owned and operated by the City and County  
 of San Francisco through the Board of  
 Trustees of the War Memorial.

The Honorable Dianne Feinstein  
 Mayor, City and County of San Francisco.

### TRUSTEES

Claude M. Jarman  
*President*

Thomas E. Horn  
*Vice President*

Alan D. Becker

Fred Campagnoli

Mrs. Joseph D. Cuneo

Mrs. Walter A. Haas, Jr.

Sam K. Harrison

Krikor G. Krouzian

Mrs. John Ward Mailliard III

Mrs. George R. Moscone

Darrell J. Salomon

Thelma Shelley

*Managing Director*

Elizabeth Murray

*Assistant Managing Director*

## San Francisco Opera Guild

Mrs. Mark R. Hornberger  
*President*

Mrs. Patricia Mangan  
*Vice President - Administration*

Miss Eileen Wong

*Vice President - Chapters*

Mrs. William Poland

*Vice President - Development*

Mrs. Philip Grossi

*Vice President - Education*

Mrs. Philip A. Brandmeier

*Vice President - Fund Raising*

Mrs. James Duryea, Jr.

*Secretary*

Mrs. Rush M. Manbert

*Treasurer*

Mrs. Charles Gillespie

*Member-at-Large*

Mrs. Hugo M. Friend, Jr.

*Ex-Officio Member*

Mrs. Mark O. Kasanin

*Ex-Officio Member*

Mrs. John Renshaw

*San Francisco Opera Liaison*

Stephen M. Smith

*Executive Director*

Barbara McClure

*Administrative Assistant*

Beresford Amoroso

*Secretary*

**Silk by Stucci.  
 Liposuction by Hand.**

You are looking at the work of Dr. Terry L. Hand, a board-certified plastic surgeon. In this case, recontouring the thighs and hips yields a shapelier figure. Leaving nothing to hide.

For more information on this or other surgical procedures, call Dr. Terry L. Hand at (415) 472-1614.



# San Francisco Opera Association

## OFFICERS

REID W. DENNIS, *Chairman*  
 TULLY M. FRIEDMAN, *President*  
 THOMAS TILTON, *Executive Vice President*  
 BERNARD OSHER, *Vice President and Treasurer*  
 WILLIAM W. GODWARD, *Vice President*  
 MRS. GORHAM B. KNOWLES, *Vice President*  
 WALLACE KAAPCKE, *Secretary*

## BOARD OF DIRECTORS

MR. SAMUEL H. ARMACOST  
 MR. WALTER M. BAIRD\*  
 MR. JOHN M. BASLER  
 MRS. JOACHIM BECHTLE  
 MRS. G. GORDON BELLIS\*  
 MR. J. DENNIS BONNEY  
 MR. JOHN M. BRYAN\*  
 DR. RONALD E. CAPE  
 MR. JOHN B. CELLA, II  
 MR. DAVID M. CHAMBERLAIN  
 MRS. CARLTON C. COOLIDGE  
 MRS. WARREN J. COUGHLIN\*  
 MRS. JAMES F. CRAFTS, JR.  
 DR. ALEXANDER D. CROSS  
 MRS. JOSEPH D. CUNEO  
 MRS. RALPH K. DAVIES  
 MR. HARRY de WILDT  
 MR. REID W. DENNIS\*  
 MR. RAY DOLBY  
 MR. MYRON Du BAIN\*  
 MRS. LENNART G. ERICKSON  
 MR. R. GWIN FOLLIS†  
 MR. TULLY M. FRIEDMAN\*  
 MR. ALFRED FROMM  
 MRS. GORDON P. GETTY  
 MR. WILLIAM W. GODWARD\*  
 MR. RICHARD J. GUGGENHIME\*  
 MR. PRENTIS COBB HALE\*  
 MRS. RICHARD C. HAM  
 MRS. WILLIAM H. HAMM, III  
 MRS. WILLIAM R. HEWLETT  
 MR. REUBEN W. HILLS, III\*  
 MR. ROBERT G. HOLMES  
 MRS. MARK HORNBERGER  
 MISS MARILYN HORNE  
 MRS. GEORGE HUME  
 MR. PHILIP M. JELLEY\*  
 MR. WALLACE KAAPCKE\*  
 MRS. GORHAM B. KNOWLES\*  
 MR. SCOTT C. LAMBERT  
 MR. ROBERT C. LEEFELDT  
 MRS. RUDOLPH A. LIGHT

MISS SYLVIA R. LINDSEY  
 MRS. EDMUND W. LITTLEFIELD  
 MR. RICHARD B. MADDEN  
 MR. CYRIL MAGNIN†  
 MRS. JOHN W. MAILLIARD, III  
 MR. TERENCE A. McEWEN  
 MR. JOHN C. McGUIRE  
 MRS. JAMES K. McWILLIAMS  
 MR. JOHN R. METCALF  
 MRS. LAWRENCE V. METCALF\*  
 MR. OTTO E. MEYER  
 MISS DIANE LYNN MORRIS  
 MR. BERNARD OSHER\*  
 MRS. GEORGE OTTO  
 MR. EVERT B. PERSON  
 MR. WILLIS J. PRICE  
 MRS. HARRIET MEYER QUARRÉ\*  
 MRS. GEORGE QUIST  
 MR. CARL E. REICHARDT  
 MRS. JOHN P. RENSHAW\*  
 MR. ARTHUR ROCK  
 MR. WILLIAM D. ROLLNICK\*  
 MRS. MADELEINE H. RUSSELL  
 MR. JAMES H. SCHWABACHER\*  
 MRS. JOHN E. SELLS  
 MRS. L.J. SKAGGS  
 MRS. MURIEL McKEVITT SONNÉ  
 MRS. RICHARD L. SWIG  
 MR. THOMAS TILTON\*  
 MRS. NION R. TUCKER†  
 MR. BROOKS WALKER, JR.  
 MRS. RICHARD C. WALKER  
 MRS. EDMOND C. WARD  
 MRS. PAUL L. WATTIS\*  
 MR. CLEM WHITAKER, JR.\*  
 MRS. RODNEY WILLOUGHBY  
 MR. ALFRED S. WILSEY\*  
 MRS. ALFRED S. WILSEY  
 MR. OSAMU YAMADA  
 MR. ALDEN YATES\*

\*Member, Executive Committee  
 †Director Emeritus

## THE JAZZIEST BRUNCH IN TOWN

*With free-flowing  
 champagne*



Sundays hit a special note at San Francisco's most sumptuous champagne and seafood brunch buffet. The sound of contemporary jazz surrounds you as you feast on an exciting array of appetizers, succulent entrees and tempting French pastries. Accompanied by Merl Saunders' Jazz Trio.



Every Sunday—11:00 a.m. to 2:30 p.m. Complimentary valet parking on premises.

*Le*  
**MERIDIEN**  
 SAN FRANCISCO

50 Third Street, San Francisco, California 94103  
 CALL EARLY FOR RESERVATIONS  
 (415) 974-6400



# san francisco OPERA

1987-88  
*Royal  
Family  
of Opera  
Series*



*Mezzo-soprano*

**MARILYN HORNE**

IN CONCERT WITH THE SAN FRANCISCO  
OPERA ORCHESTRA

**Sunday, December 6, 1987 - 8:30pm**

\$40/\$40/\$30/\$25/\$18/\$15/(Box Seat) \$50



HORNE

*Soprano*

**APRILE MILLO**

AND

*Mezzo-soprano*

**DOLORA ZAJIC**

IN CONCERT WITH MEMBERS OF THE  
SAN FRANCISCO OPERA ORCHESTRA

**Monday, May 2, 1988 - 8:30pm**

\$32/\$32/\$26/\$21/\$15/\$12/(Box Seat) \$40



MILLO



ZAJIC

*Soprano*

**LEONA MITCHELL**

IN RECITAL

**Saturday, May 21, 1988 - 8:30pm**

\$20/\$20/\$16/\$14/\$11/\$8/(Box Seat) \$25



MITCHELL

The Royal Family of Opera Series is  
underwritten by a generous grant from the  
PACIFIC TELESIS FOUNDATION.

All performances in the War Memorial  
Opera House.

To Charge by Phone Call: ☎

**(415) 864-3330**

# Artists

ARTISTS

Heather Begg\*  
Donna Bruno  
Grace Bumbry  
Judith Christin  
Elizabeth Connell\*  
Kathryn Cowdrick  
Régine Crespin  
Etelka Csavlek\*\*  
Tracy Dahl\*  
Helga Dernesch

Kevin Anderson  
Francisco Araiza  
David Bender\*  
Renato Capecchi  
Piero Cappuccilli  
Mark Coles  
Michael Rees Davis\*  
John David De Haan†  
Mark Delavan†  
Michael Devlin  
Stephen Dickson  
Plácido Domingo  
Francis Egerton  
Alain Fondary\*\*  
Eric Garrett  
Nicolai Ghiaurov

Maurizio Arena  
Richard Bradshaw  
John Fiore

Basil Coleman  
John Copley  
John Cox

John Conklin  
Rolf Gérard\*  
John Gunter\*

Stefka Evstatieva  
Sara Ganz  
Nancy Gustafson  
Mary Jane Johnson  
Gwyneth Jones  
Emily Manhart\*  
Susanne Mentzer\*  
Nelly Miricioiu  
Susan Neves  
Cheryl Parrish

Paul Gudas  
Daniel Harper  
Gwynne Howell  
Frank Kelley  
James King  
Alfredo Kraus  
Tom Krause  
Kevin J. Langan  
Victor Ledbetter\*  
David Malis  
Ermanno Mauro  
James McCracken  
Lendon T. Munday\*  
James Morris  
Franz Ferdinand Nentwig  
Timothy Noble

CONDUCTORS

Friedemann Layer  
Andrew Meltzer  
Michel Plasson

STAGE DIRECTORS

Giuseppe de Tomasi  
Matthew Farruggio  
Gerald Freedman

PRODUCTIONS DESIGNED BY

David Hockney  
Thomas J. Munn  
Robert O'Hearn

Susan Patterson†  
Donna Petersen  
Susan Quittmeyer  
Madelyn Renée\*  
Leslie Richards  
Luciana Serra  
Olivia Stapp  
Ruth Ann Swenson  
Deborah Voigt†  
Cristiane Young†  
Mara Zampieri\*

Leo Nucci  
Wieslaw Ochman  
Monte Pederson  
Dennis Petersen  
David Pittsinger\*  
Paul Plishka  
Juan Pons  
Thomas Potter†  
Patrick Power\*\*  
J. Patrick Raftery  
Joseph Rouleau  
Neil Shicoff  
Philip Skinner†  
Thomas Stewart  
Peter Volpe\*  
Quade Winter  
Douglas Wunsch\*†

John Pritchard  
Emil Tchakarov\*  
Alberto Zedda\*

Michael Hampe\*  
Nikolaus Lehnhoff  
Lotfi Mansouri  
Bernard Uzan

Pier Luigi Pizzi  
Günther Schneider-  
Siemssen  
Alfred Siercke

COSTUME DESIGNERS

Tobias Hoheisel Beni Montresor Martin Schlumpf David Walker\*

CHOREOGRAPHERS

Adela Clara\* Marika Sakellariou Vassili Sulich

\*\*American opera debut \*San Francisco Opera debut †Adler Fellow

CHORUS

Joan Beal  
Julianne Booth  
Roberta Irene Bowman  
Hilda Chavez  
Marcie Conant  
Dotty Dean  
Joy Graham-Korst  
Ann Hughes  
Eileen Haas

Christina Jaqua  
Dallas Lane  
Pamela Dale Littell  
Sharon Maxwell  
Tamaki McCracken  
Ann Moreci  
Irene Moreci  
Rose Parker  
Sue Ellen Scheppeke

Shelley Seitz-Saarni  
Claudia Siefer  
Ramona Spiropoulos  
Allison Swensen  
Page Swift  
Delia Voitoff  
Lola Watson  
Pamela Cooper-White  
Susan Witt  
Lia Eliopoulos Zeissig



CHORUS (cont.)

Daniel Becker-Nealeigh  
David Burnakus  
Ric Cascio  
David Cherveney  
Edward Corley  
Joseph Correllus  
Jim Croom  
Frank Daniels  
William L. Davis  
Robert Delany

Henryk De Rewenda  
Todd Frizzell  
Paul Gudas  
Cameron Henley  
Gerald Johnson  
Ken Johnson  
Eugene Lawrence  
Kenneth MacLaren  
Kenneth Malucelli  
Frederick Matthews

James Meyer  
Raymond Murcell  
Daniel Pociernicki  
Robert Price  
Kenneth Rafanan  
Tom Reed  
Sigmund Seigel  
Jere Torkelsen  
Bill Tredway  
Don Tull

EXTRA CHORUS

Kathy Anderson  
Candida Arias-Duazo  
Beverly Finn

Lisa Louise Glenister  
Lola Lazzari-Simi  
Cecilia MacLaren

Anna Marie Riesgo  
Bonnie Shapiro  
Sally Winnington

John Beauchamp  
William Carroll  
L. John de Kelaita  
Peter Girardot

John L. Glenister  
Gerald Hennig  
Dennis Jones  
Conrad Knipfel

Gregory Marks  
Eugene G. Naham  
Robert Romanovsky  
Karl O. Saarni  
Clifton Word

SUPERNUMERARIES

Susan Anderson  
Katherine Brazaitis  
Madeline Chase  
Phoebe Ciaffi  
Renée DeJarnatt

Robin Hodgkin  
Valerie Klingenberg  
Holly Morrison,  
Nancy Petrisko  
Burgess Shiu

Carolyn Waugh  
Sally Warren  
Susan Weiss  
Laurel Winzler

Peter Alfano  
Richard Ares  
Victor Banis  
Stephen Bartlett-Ré  
Franklin Bauer  
Steve Bauman  
Bob Belt  
Brett Bennett  
John Bogan  
Bruce Brown  
Rick Campbell  
Stewart Clark  
David Clover  
Don Correira  
Roger Davidson  
Terry DeMoss  
Timothy Dials  
Kermit DuVal  
David Elkind  
Peter Felleman  
Kenneth Fox

Mickey Frettoloso  
Eugenio Gamez  
Phil Gibson  
John Gilbert  
Kyle Glenn  
Richard Goldman  
Albert Goodwyn  
Bill Higgins  
Mark Huelsmann  
Joseph Kelley  
Michael Kossman  
David Larson  
Gregory Lawrance  
Martin Lewis  
William Martin  
Oren McEwen  
Matthew Miller  
Ian Mishkin  
Paul Newman  
Barry Nielsen  
Chris Noll

Richard Pallowick  
Michael Pesavento  
David Peters  
Tom Purcell  
Steve Rades  
Bill Randol  
Paul Ricks  
Steve Rosen  
Michael Schoenig  
Steve Siegelman  
Art Simon  
Ray Souza  
Jim Stranberg  
Max Subervi  
Scott Swanson  
Alvin Taylor  
Allen Tusting  
Alex Weibezahn  
Rick Weil  
Gary Wendt-Bogear  
Joe Willis  
Bruce Woodward

GIRLS CHORUS

Caren Anderson  
Jennie Bemserderfer

Mira Dittmer  
Gretchen Ernster

Andrea Massey  
Abigail Ramsden

BOYS CHORUS

Trevor Bjorklund  
Aram Bloom  
Brendan Bosch  
John Bradley  
Aaron Burke  
Conal Byrne  
Jen Chang  
Brian Clark

Cameron Crisman  
Michael Dobson  
Richard Harper  
Brian Hiefield  
Ross Jensen  
Adam Lipski  
David Liu  
Gabriel Pinkerton

Daniel Raznick  
Jeffrey Rice  
Benjamin Rudiak-Gould  
Paul Ryan  
Benjamin Salsbury  
Colin Trevorrow  
Kalei Wenner

DANCERS

Peggy Davis  
Carolyn Houser

Leda Meredith  
Robin Peluso  
Debra Rose

Kathryn Roszak  
Katherine Warner

Bobby Aames  
Rockne Boger

Dudley Brooks  
Peter Childers  
John Ferrare

Daniel Ray  
John Vardakastanis

# San Francisco Opera Broadcasts

After a hiatus of four years, San Francisco Opera will be back on the air with 10 operas selected from the more than 50 productions mounted since 1982. The broadcasts will be heard nationwide over the WFMT Fine Arts Network beginning Saturday, September 19, at 11:00 a.m. (Pacific Time). In San Francisco, the broadcasts will be carried by KKHI (1550 AM/95.7 FM). For times and stations outside the Bay Area, consult your local listings.

- Sep. 19 OTELLO (1983)  
M. Price; Domingo, Carroli; Janowski
- Sep. 26 KHOVANSCHINA (1984)  
Dernesch; Noble, Bailey, Lewis, Howell, Salminen; Albrecht
- Oct. 3 MANON LESCAUT (1983)  
Freni; Mauro, Sardinero, Capecchi, MacNeil; Arena
- Oct. 10 JENŮFA (1986)  
Beňáčková, Rysanek; Ochman, Rosenshein; Mackerras
- Oct. 17 DON CARLOS (1986)  
Lorengar, Toczyska; Shicoff, Titus, Lloyd, Rouleau; Pritchard
- Oct. 24 LE NOZZE DI FIGARO (1986)  
Te Kanawa, Rolandi, Quittmeyer; Ramey, Devlin; Tate
- Oct. 31 EUGENE ONEGIN (1986)  
Freni, Walker; Allen, Gulyás, Ghiaurov; Bradshaw
- Nov. 7 MACBETH (1986)  
Verrett; Noble, Tomlinson, Popov; Kord
- Nov. 14 LA GIOCONDA (1983)  
Slatinaru, Paunova, Nadler; Bonisolli, Manuguerra, Kavrakos; Meltzer
- Nov. 21 FALSTAFF (1985)  
Lorengar, Quittmeyer, Horne, Swenson; Wixell, Titus, MacNeil; Arena

The operas are produced by Marilyn Mercur; executive producer, Robert Walker. Clifford Cranna is the announcer for the series, and Chris Wood is the audio engineer, with technical supervision by Roger Gans.



**UNCONVENTIONAL  
CLASSICS FOR FALL**



**BILLYBLUE**

M E N S W E A R  
73 GEARY AT UNION SQUARE  
SAN FRANCISCO • 781-2111



**RESTAURANT & BAR**

*Fresh Seafood*

\*

*Sizzling Steak*

\*

*Al Dente Pasta*

\*

*Just a few steps from the Opera House*  
409 Gough St. at Hayes  
626-7505

Full Bar  
Every Day 11 am to 2 am

\*

*For an exotic dinner please try our*  
**Sage Chinese Cuisine**  
406 Hayes St. at Gough  
626-3838

**San Francisco  
Opera Orchestra**

Thomas B. Heimberg, *Orchestra Manager*  
Mary Hargrove, *Assistant*

**1st VIOLIN**

Zaven Melikian *Concertmaster*  
Adolf Bruk *Assistant Concertmaster*  
Ferdinand Claudio  
William E. Pynchon *Assistant Principal*  
William Rusconi  
Agnes Vadas  
Lev Rankov  
Barbara Riccardi  
Robert Galbraith  
Janice McIntosh  
Leonid Igudesman  
Julia Skiff

**2nd VIOLIN**

Virginia Price-Kvistad *Acting Principal*  
Martha Simonds  
Eva Karasik  
Lani King  
Gerard Svazlian  
Tien Wen Tu  
James Dahlgren  
Stefan Hersh  
Joseph Edelberg

**VIOLA**

Rolf Persinger *Principal*  
Alison Avery  
Lucien Mitchell  
Sergei Rakitchenkov  
Jonna Hervig  
Natalia Igudesman  
Patricia Wells

**CELLO**

David Kadarauch *Principal*  
Thalia Moore  
David Budd  
Nora Pirquet  
Victoria Ehrlich  
Judiyaba

**BASS**

Charles Siani *Principal*  
Jon Lancelle  
Steven D'Amico  
Shinji Eshima  
Philip Karp

**FLUTE**

Alan Cox *Principal*  
Julie McKenzie  
James Walker

**PICCOLO**

James Walker

**OBOE**

James Matheson *Principal*  
Deborah Henry\*  
Raymond Dusté

**ENGLISH HORN**

Raymond Dusté

**CLARINET**

Philip Fath *Principal*  
Joanne Burke Eisler  
Gregory Dufford

**BASS CLARINET**

Gregory Dufford

**BASSOON**

Rufus Olivier *Principal*  
Jerry Dagg  
Robin Elliott

**CONTRABASSOON**

Robin Elliott

**HORN**

William Klingelhoffer *Principal*  
David Sprung *Principal*  
Carlberg Jones  
Brian McCarty  
Paul McNutt

**TRUMPET**

Carole Klein *Acting Principal*  
Ralph Wagner  
Timothy Wilson

**TROMBONE**

McDowell Kenley *Principal*  
Donald Kennelly  
John Bischof

**TUBA/CIMBASSO**

Robert Z.A. Spellman

**TIMPANI**

Elayne Jones

**PERCUSSION**

Richard Kvistad *Principal/Associate Timpani*  
Raymond Froehlich

**HARP**

Anne Adams *Principal*  
Marcella DeCray

**LIBRARIAN**

Lauré Campbell

\*Principal for *Salome* and *Nabucco*





## The Sign of the Times

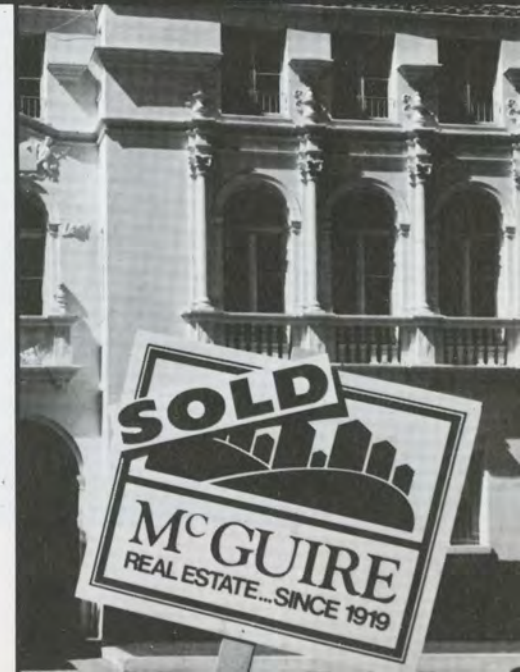
McGuire Real Estate is selling homes all over town. Condos. Single family homes. And some of the largest homes in the city.

Why? Incomparable service, that's why. From the Marina to Twin Peaks, from Pacific Heights to Bernal Heights, we're providing buyers and sellers with a unique brand of personal attention.

When you've been doing business since 1919, you're going to see good times and bad times. And our sign continues to be the sign of the times.

929-1500 / 921-5555

**McGuire Real Estate**  
An Investment You Can Live With







Alexandre Dumas, fils, in a lithograph by Lemer cier.

# Confessions of

By JOHN ARDOIN

I flatter myself that my name might still mean something to those of you reading this, nearly a century after my death. My name is Alexandre Dumas.

Pray, don't confuse me with my illustrious father, for we bear the same name. He was the author of the celebrated romances *The Three Musketeers* and *The Count of Monte Cristo*. It was my destiny to create the novel *The Lady of the Camellias*, which I later recast as a play and which, still later, was set to music by the remarkable Italian artist, Signor Giuseppe Verdi.

It is concerning *The Lady of the Camellias* that I have now taken up my pen, so that you who know only the legend can know something more of the real woman, for she did actually live, who remained vibrantly real to me to the end of my life. When I first began to write of her only eight months after her tragic death in 1847, I gave her the name Marguerite Gautier. As for myself, I kept my initials, appearing thinly disguised in the story as Armand Duval. Verdi and his admirable librettist Francesco Piave endowed us both with yet other names—her, Violetta Valery, and me, Alfredo Germont.

She was born as Rose Alphonsine Plessis in





Edouard Viénot's portrait of Marie Duplessis.

# a Playwright

the small village of Nonant in the South of France, where my friend Georges Sand spent her childhood years, and softened her name to Marie Duplessis—it was more mellifluous and quasi-aristocratic—when she arrived in Paris at the age of fifteen, sometime in 1839. This is the name by which I knew her.

There has been a great deal said and written about our first meeting, but it was through my father that I was introduced to Marie; he was a member of her inner circle of friends. The meeting was like a shaft from the bow of Eros. I was only twenty-one years of age; she was nearly six months older. I was struck with awe by her appearance. Her pure and rarefied

---

*John Ardoin is music critic of the Dallas Morning News and author of the new book Callas at Juilliard—The Master Classes, which will be published in November by Alfred Knopf. In constructing The Confessions of a Playwright, he drew on the writings of Alexandre Dumas as well as three articles: La Traviata by Allan C. Barnes, the Journal of the American Medical Association, April 7, 1969; The Three Traviatas, by Robert Rushmore, Opera News, January 13, 1973; and A Summer Villa in Passy, by Mark Steinbrink, the San Francisco Opera Magazine of 1980. To these, he added a bit of poetic license of his own.*



*"Tax-free income from Nuveen.  
Now that's music to my ears."*



*For more complete information on Nuveen Tax-Exempt Unit Trusts, including charges and expenses, call your broker or adviser for a prospectus. Read it carefully before you invest or send money. Or call 800-221-4276. (In New York State, call 212-208-2350.)*

**NUVEEN** Tax-Exempt Unit Trusts

John Nuveen & Co. Incorporated  
Investment Bankers



beauty reminded me of a Dresden figurine.

She was not very tall, only five foot, four inches, and her head was small. It was her face, rather than her figure, which first engaged one's attention and locked the look of her in one's memory. Her eyes were long and lacquer-like, resembling those of a Japanese, but delicate and animated; her lips were cherry red, and she had the loveliest teeth in the world. Her hair was black, her complexion pink and white, and she used to laugh over the fact that an official had recorded on her passport that one of her eyes was black, the other brown.

Perhaps you have seen the one existing portrait painted of her during her lifetime by Edouard Viénot. Though it cannot conjure up for you the rippling



*Fanny Salvini-Donatelli, who portrayed Violetta in the world premiere of La Traviata in Venice on March 6, 1853.*



*Claudia Muzio as Violetta, Dino Borgioli (left) as Alfredo, and Richard Bonelli as the elder Germont in San Francisco Opera's 1932 Traviata.*

animation of her smile, it at least confirms the sylph-like aura and the disturbing beauty of her face, a face with an expression of melancholy and tender aspiration that many have attempted to describe with such words as "fragile, virginal, spiritual, vaporous."

But words are poor things when it comes to capturing the essence of so exquisite a creature. This is something I

know all too well. The only way I could bring myself to write about her was by transforming Marie into Marguerite Gautier and taking advantage of the poetic license allowed me by having her wear this mask. But even so, as you will see, as I unfold our story, I remained as close to truth as was humanly and emotionally possible.

Before that fateful evening in the





Licia Albanese in Act I of San Francisco Opera's 1945 *Traviata*.



Lucrezia Bori in Act IV of San Francisco Opera's 1934 *Traviata*.

spring of 1844 when I went with my father to her salon, which was frequented by France's leading men of the aristocracy, arts and letters, I had already had a glimpse of her at the theater, with her shining black hair and a bunch of white camellias—her favorite flower—carried in her gloved hands.

I had heard much of her history as well—how an impoverished, drunken and bad-tempered father had been the cause of her leaving home, about her early days in the city as a grisette working a dress shop, and the series of wealthy lovers she had taken in Paris, including Count de Stackelberg, Napoleon III's Minister of Foreign Affairs.

In fact, she was still being maintained by de Stackelberg, then in his seventies, in a sumptuous apartment at 11 Boulevard de la Madeleine at the time we met. Her address was a bit of irony that was not lost on me, as Madeleine in French means Magdalene. At twenty-one, she was no longer a rustic, untutored farm girl who six years earlier could not write her name, but a slim woman with a well-modulated voice, who dressed with fastidious good taste. She was cultivated, intelligent and

kind. She played the piano and was extremely well-read. Among the books catalogued for sale from her library were volumes by Byron, Scott, Rabelais, Chateaubriand, Goethe, Molière and Rousseau.

Her rare qualities had won nearly every male heart in the city. Mine, she pocketed at once. I could see that she was frail and not well, and I worried incessantly about her. Day after day, I returned to her apartment uninvited to ask for word of her health. She later told me that the reason she eventually asked me to a small supper party was that she had been so touched by my daily solicitude. That party altered my life, and even now, I can recall it in minute detail.

In the middle of supper, Marie was suddenly seized by a fit of coughing and excused herself to go to her bedroom. On an impulse, I followed. Seeing and pitying this angel, racked by convulsions, I blurted out my love for her. Obviously moved, she, with great simplicity, agreed to love me. So impetuous was I, and so anxious for her to be mine, I asked, no doubt with insensitiveness, when our liaison might be consummated.

With great subtlety and the tenderest of smiles, she handed me a camellia she was wearing; it was blood red. "For twenty-five days of the month," she said, "the camellia is white; for five days it is red. Return when the camellia has changed color. Remember, my dear one, it is not always possible to carry the terms of a treaty on the day it is signed."

For the next few months we were inseparable, but soon, I was becoming desperate for funds to maintain a relationship I could ill afford. I turned more and more to the baccarat table, where I would lose as much in a night as an honest family could have lived on for a year. I also found myself becoming increasingly and unreasonably jealous of the extravagant attentions paid Marie by other men. God only knows what might have happened next had fate not taken the upper hand.

Marie became seriously ill and was ordered by her doctor to give up her frantic life of parties and late hours. I waited on her and cared for her until spring arrived, when I rented a lovely villa in Passy for us. For a short but idyllic time, there was only Marie and myself, plus rides in the countryside, simple food at



charming inns, picnicking under the sun and quiet evenings alone together.

I was so completely infatuated with her, I was blind to the impossibility of our situation. Marie was good to me, but she was accustomed to so much more than my small income could provide. She felt it was essential to maintain her rich connections for both our sakes. But being young, and with a surfeit of pride, I was unable to accept her decision.

After only a week together in Passy, I penned a short note to her on August 30, 1844—I shall never forget the date—and rushed out into the summer night never to see her alive again. Disillusioned and miserable, my father took me in hand and helped me to mend my broken heart. For a time we toured Spain and then went on to Algiers. But the image of Marie was always before me, and I dedicated my first volume of poetry—*Sins of Youth*—to her.

It was only a few years later, when I returned to France, that I heard the remainder of Marie's story. After I left her, she had taken Franz Liszt as her lover. It did not last too long because of the demands of his career and her recurring illnesses. In 1846, she married a Viscount

and began a round of spa after spa in a pathetic attempt to regain her strength. Finally, in February of 1847, she died of tuberculosis when only twenty-three years of age. It is to Liszt's credit that he wrote to a friend following her death that, "I would have tried to save her at any price, for hers was a delightful nature in which practices commonly held to be corrupt, and rightly so, perhaps, never touched her soul."

My one solace was in knowing that her last years were comfortable. Unlike Marguerite Gautier, Marie was at least financially secure at the end, though, to my eternal regret, I was not at her side when the end came, consoling her as Armand Duval consoled Marguerite and made plans for them to leave Paris for the countryside where she might regain her health.

On my return to the capital, I paid a visit to her doctor, for I wanted to understand as completely as possible the nature of this special creature who had so affected my life. With him I raised the question of whether licentious behavior in a woman so virginal and high-bred in appearance might have had some glandu-

lar basis. He assured me that given a regular menses such as Marie experienced it was difficult to imagine any sort of glandular disturbance.

He gently suggested that I might well be a victim of the fairly common belief that a connection exists between a woman's physical appearance and her sexual behavior. He felt that having idealized Marie, I was attempting to find some medical reason for her way of life. He suggested that my difficulty rested in not being able to accept the fact that she looked like a saint but behaved like a sinner.

It is probably true that to me Marie was a virgin in whom changing but a jot had made a courtesan, a courtesan in whom changing but a jot could have made the purest virgin. Perhaps the realization of this fine line was what eventually caused me, in my writing, to be described as a social moralist, especially where women and the preservation of French family life were concerned.

But, after all, when I knew Marie, I was but young and inexperienced, a boy who had had an unhappy and lonely childhood. Because of my origins—the



Jarmila Novotná was San Francisco Opera's Violetta in 1939; Nino Martini was Alfredo.



Bidú Sayão and Jan Peerce, Violetta and Alfredo of San Francisco Opera's 1942 Traviata, pausing backstage between acts.





Beverly Sills and Wieslaw Ochman in Act II of San Francisco Opera's 1973 *Traviata*.

illegitimate son of a fallen woman and a father whose mother had been a prostitute—I had known nothing but mockery and vilification throughout my early years. I suppose for this reason I had woven a thread of romantic melancholy into the texture of an ardent temperament. It is no wonder, then, that later in life, having been so in love with a woman who was also a courtesan, I would be occupied with the border line between the saint and the sinner, between the mystic and the *demi-monde* and unable to see clearly that the mystic can be a *demi-mondaine*, that the evangelist can entertain

a series of men in her bedroom.

In later years, I wrote of Marie that "Sometimes she was taken for a lady of high society; mistakes of that kind are made every day now." I could not have been so wise at the time I lived with her and was baffled by the contradictions I found in her. Surely this confusion on my part helps to explain a passage from my novel *The Lady of the Camellias*: "If anyone would have said to me, 'you shall win this woman tonight and be killed tomorrow,' I should have accepted the offer. But had I been told 'Give her ten louis and you shall be her love,' I should have refused and

wept like a child."

There are those who have criticized me as having turned a story of a great love affair into a tale of self-sacrifice for the cause of family honor and bourgeois love. Maybe they have some justification, but I prefer the opinion of my old friend Théophile Gautier, who said of my play, that "At last Marie Duplessis has the statue which we asked for her. The poet has taken over the task of the sculptor, and instead of the body, has given us a soul!"

Whatever my sins, let no one doubt the honesty of my feelings. A few years ago I happened to run across that last letter I had written to her in a Paris autograph shop. I discovered Marie had left it to her sister, who later sold it when my signature began to be worth a few sous. I bought the letter on the spot, and later presented it to Sarah Bernhardt, whose moving portrayal of Marguerite Gautier on the stage had awakened in me such dear memories of that long-ago summer in Passy. I would like to share the letter with you so that you might perhaps better understand the tumult that consumed me at the time we parted.

"Dear Marie,

I am neither rich enough to love you as I would wish, nor poor enough to be loved by you as you would like. Let us both, therefore, forget—you, a name which cannot mean very much to you, and I, a happiness which is no longer possible for me. You have too much heart not to understand the reasons for this letter, and too much heart not to forgive.

A thousand memories,  
A.D."

I pray I was forgiven. I know I shall never forget.

Twelve years after Marie's death, I was witness to a sad scene I must also share with you. I attended the reinterment of her body in the cemetery of Montmartre from a temporary to a permanent gravesite. Since the body had to be certified as hers, I once again gazed upon that face, so dear to me.

Of the eyes, there remained but two empty sockets; the lips had disappeared. The long black hair, quite dry, stuck to the temples and partly veiled the green cavities of the cheeks. Yet I recognized in this visage the lovely red and white countenance I had so often beheld, and I wept for her and for our love. ■



# THE ONLY WAY TO BECOME A WELLS FARGO PERSONAL BANKING OFFICER IS TO PASS THE EXAM. HERE'S QUESTION #55.

WELLS FARGO PERSONAL BANKER™ CERTIFICATION EXAM

12

Q #55: Last year, Mr. Green took out a line of credit secured by the equity in his home. He used the proceeds as follows: \$21,000 garden spa; \$13,000 daughter's college tuition; \$25,000 new car; \$6,000 medical bills; \$19,000 kitchen remodeling; \$26,000 investment. If Mr. Green purchased his home in 1970 for \$165,000 and his first mortgage balance is \$128,000, calculate the amount of the line on which interest will be fully deductible under the 1986 Tax Reform Act.

A: \_\_\_\_\_

Q #56: Years ago your customer bought a \$10,000 municipal bond at par. The bond matures ten years from now.

Your name won't help. Neither will your degree or pedigree or old boy/girl network. There's only one way to become a Wells Fargo Personal Banking Officer. You have to pass The Examination.

We didn't make it difficult on purpose. It's just that questions about investments and yields and taxes and financing are difficult *per se*.

And you deserve to know someone at the bank who knows the answers. Especially if your income, assets, and aspirations are higher than average—and you'd like to keep them that way.



Today we have over 600 *certified* Wells Fargo Personal Banking Officers in California. Many have been with us since the program began 10 years ago. And all have kept up with the newest developments in banking and investing.

If you'd like a banker with bonafide financial expertise—and a knack for making your day-to-day banking transactions a lot easier—you need your own Wells Fargo Personal Banking Officer.

Simply call 1-800-458-2583 for an appointment.



## Down under par.

The hazards of business abroad are unique to each country. And the seasoned traveler must find a way around them.

But when you fly United to the South Pacific, a smooth trip all the way is one thing you can take for granted. You'll enjoy great food, great drink, and Friendly Skies service—the best in international travel.

United to Sydney, Melbourne, and Auckland, too. It'll leave you relaxed and ready for just about anything.



# United

TOKYO • OSAKA • HONG KONG • SEOUL • TAIPEI • SYDNEY • MELBOURNE • BEIJING • SHANGHAI • AUCKLAND • SINGAPORE • MANILA AND BANGKOK



## ARTIST PROFILES



NELLY MIRICIOIU

Romanian-born soprano **Nelly Miricioiu** returns to San Francisco Opera as Violetta in *La Traviata*, the vehicle of her American debut during our 1983 Fall Season, and a role she has sung at the Paris Opéra-Comique, Dallas Opera, Scottish Opera, London's Covent Garden, for her debut at the Sydney Opera House, her German debut in Frankfurt, her Spanish debut in Oviedo, and for her debuts with the Hamburg State Opera, the Canadian Opera and her first appearance at the Arena di Verona. She was most recently seen here as Mimì in the 1986 production of *La Bohème*. Miss Miricioiu made her operatic debut in 1970 as the Queen of the Night in *Die Zauberflöte* and then became a leading soprano of the Brasov Opera, where her repertoire included Violetta, Mimì, Gilda in *Rigoletto* and Micaëla in *Carmen*. At the same time she won many awards in vocal competitions in numerous European capitals and, after completing her studies in Italy, emigrated to the west in 1981. Her first London engagement—as Violetta with the Scottish Opera—resulted in return engagements with the company in *Tosca* and *Manon Lescaut*, and it was in the latter role that she opened the 1982 Edinburgh Festival. Miss Miricioiu bowed with the Royal Opera at Covent Garden as Nedda in *Pagliacci* and made her first Paris Opera appearance as all three heroines in *Les Contes d'Hoffmann*. She scored a personal triumph at her 1983 La Scala debut in the title role of *Lucia di Lammermoor*. Her 1986 Vienna State Opera debut as Manon Lescaut was followed by performances in Rome of *La Bohème* and *Lucia di Lammermoor*. She returned to Frankfurt for new productions of *La Bohème* and *Manon Lescaut* and a revival of *Tosca*, and sang in Madrid as Mimì opposite Plácido Domingo. Earlier this year, she added to her repertoire the roles of Lucrezia Borgia (in Montpellier) and Tancredi (in Amsterdam), made her debut at the Deutsche Oper Berlin as Tosca, and appeared as Lucia in Toronto.



MADELYN RENÉE

Later this season, she will sing Violetta, Mimì and Manon Lescaut in Vienna, Paris, Hamburg, Berlin, Munich and Washington, D.C.

American soprano **Madelyn Renée** makes her San Francisco Opera debut as Violetta in the family performances of *La Traviata* and as Stephano in *Roméo et Juliette*. A native of Boston and a student of the Juilliard School, she has made a number of important debuts in the past few seasons including her Metropolitan Opera debut as the Priestess in *Aida*; the Vienna State Opera as Musetta in *La Bohème* and as Siebel in Ken Russell's new production of *Faust*; the Paris Opera in *La Bohème*; Opéra-Comique in *La Belle Hélène*; the Berlin Opera in *Don Giovanni*, and Teatro La Fenice in Venice in the title role of Mozart's *Zaide*. She also bowed at the Budapest Opera as Musetta and at the Bilbao Opera as Micaëla in *Carmen*. Earlier this season Miss Renée added several new roles to her repertoire including the title role of *The Merry Widow*, which she performed in Palermo; Adina in *L'Elisir d'Amore* in Budapest, and Violetta in Bulgaria. Her recent British concert debut was with the Halle Orchestra singing "Les Chants d'Auvergne." She has appeared at the Salzburg Festival for the past three seasons and has recently undertaken her first recording assignments, performing *Aida* conducted by Lorin Maazel and *Lohengrin* conducted by Sir Georg Solti. She made her unexpected Bay Area debut last September when she stepped in for the ailing Joan Sutherland as part of a concert tour with Luciano Pavarotti, in a program which was later televised live from Madison Square Garden.

Mezzo-soprano **Heather Begg** makes her San Francisco Opera debut as Flora in *La Traviata*. Born in New Zealand of Scottish parentage, her professional singing career

## LA TRAVIATA



HEATHER BEGG

began in 1954 when she became a principal singer with the National Opera of Australia. In 1960 Miss Begg joined Sadler's Wells Opera, and then the Royal Opera Covent Garden as a resident principal artist, until 1976, when she returned to Australia to take up her current full time contract with Australian Opera. She has appeared there in a wide variety of roles, including the title role in *Carmen*, Adalgisa in *Norma*, Amneris in *Aida*, Mistress Quickly in *Falstaff*, Marina in *Boris Godunov*, Mother Marie in *Dialogues of the Carmelites*, Emilia in *Otello*, Prince Orlofsky in *Die Fledermaus* and Gertrude in *Hamlet*. In 1986 she made her San Diego Opera debut as Marcellina in *Le Nozze di Figaro* and created the role of Mrs. Bonner in the world premiere of Meale's *Voss* in Adelaide. Later that year, she appeared in *The Consul*, *Peter Grimes*, *La Fille du Régiment* and *Boris Godunov*, and sang Klytemnestra in concert performances of *Elektra*. Her 1987 engagements have included *Patience*, *The Mikado*, *Voss*, *Peter Grimes*, *Suor Angelica* and *Gianni Schicchi*. Miss Begg has made many guest appearances at leading festivals and opera houses, including the Orange Festival, Salzburg and Edinburgh Festivals, Strasbourg Opera, Lyric Opera of Chicago, the Bordeaux and Vancouver Operas, and is a frequent soloist in New Zealand. Her recordings include *Les Troyens*, *I Puritani* and Boito's *Mefistofele*. Her extensive video recordings include *Die Fledermaus*, *Adriana Lecouvreur*, *The Dialogues of the Carmelites* and *La Fille du Régiment*, with *Voss* about to be released. She has also filmed the role of Marcellina in the Jean-Pierre Ponnelle production of *Le Nozze di Figaro* with Karl Böhm and the Vienna Philharmonic. Miss Begg was awarded the Order of the British Empire in the 1978 Queen's Birthday Honors.

Mezzo-soprano **Kathryn Cowdrick** returns to San Francisco Opera as the Second Lady in *The Magic Flute*, as Paulina





KATHRYN COWDRICK

in *The Queen of Spades* and as Flora in the family performances of *La Traviata*. She made her 1985 Company debut as Mlle. Dangeville in *Adriana Lecouvreur* and has since been seen here as an Orphan in *Der Rosenkavalier*, Meg Page in the family performances of *Falstaff*, Lola in *Cavalleria Rusticana*, Mrs. Nolan in *The Medium*, Siebel in *Faust*, Karolka in *Jenůfa* and Rosette in *Manon*. As a participant in the 1984 Merola Opera Program, Miss Cowdrick received the Gropper Memorial Award at the program's Grand Finals and appeared as Meg Page at Stern Grove and as Tisbe in *La Cenerentola* at Villa Montalvo. She went on to perform the title role in Western Opera Theater's national touring production of *La Cenerentola*, and was named an Adler Fellow with the Opera Center for 1985-1986. Other Opera Center credits include Prince Orlofsky in *Die Fledermaus* on tour with the San Francisco Opera Center Singers, and two roles in the Center's 1986 Showcase: Zaida in Rossini's *The Turk in Italy* and Genevieve in *The Long Christmas Dinner*. A professional speech therapist, Cowdrick received much of her musical training at Juilliard's American Opera Center. In 1983 she appeared in Barber's *Antony and Cleopatra* at the Spoleto Festival in Charleston (a production that was recorded and received the 1985 Grammy Award), and in *Madama Butterfly* at the Spoleto Festivals in Charleston and Italy. Other engagements include Marcellina in *The Marriage of Figaro* with the Carmel Bach Festival and the Vancouver Opera, as well as a recent appearance as Rosina in *The Barber of Seville* for the Netherlands Opera. Future engagements include her Carnegie Hall debut with the Opera Orchestra of New York in a concert presentation of *Jenůfa*.

In her 21st season with San Francisco Opera, mezzo-soprano **Donna Petersen** sings three roles this fall: Annina in *La*



DONNA PETERSEN

*Traviata*, Gertrude in *Roméo et Juliette*, and the Governess in *The Queen of Spades*. She most recently appeared here as Filipjevna in *Eugene Onegin* last fall, a role she previously sang with the Company in 1971. Among her more than 30 roles with the Company are the Innkeeper in *Boris Godunov*, Sister Mathilde in *Dialogues of the Carmelites*, Mother Goose in *The Rake's Progress*, Marcellina in *Le Nozze di Figaro*, Mrs. Ill in *The Visit of the Old Lady*, Mrs. Sedley in *Peter Grimes*, Grimgerde in *Die Walküre* (a role she has performed in seven different San Francisco Opera stagings), Mary in *Der Fliegende Holländer* and Ada Hawkes in the 1976 world premiere of Andrew Imbrie's *Angle of Repose*. Miss Petersen has toured extensively with Western Opera Theater, has sung numerous seasons with Spring Opera Theater and appeared with the San Diego Opera and the Guild Opera of Los Angeles. In 1974 she made her highly successful debut as Mrs. Sedley in *Peter Grimes* at the Lyric Opera of Chicago, a role she repeated there in 1977. She also appeared in Chicago as Mrs. Benson in *Lakmé* in 1983. Concert engagements include performances with the San Francisco Symphony, Oakland Symphony, the Los Angeles Philharmonic, the Honolulu Symphony and the National Symphony Orchestra of Mexico City, as well as 25 concerts in Australia, and additional concerts in England, Vienna, Venice, Winterthur and Ljubljana. Miss Petersen is a Knight of the Royal Order of Dannebrog, presented to her by Queen Margrethe II of Denmark in 1976.

Soprano **Sara Ganz** appears as Annina in the family performances of *La Traviata* and as Masha in *The Queen of Spades*. She was first heard with San Francisco Opera as Jano in *Jenůfa* during the 1980 season, and has since appeared here in *Rigoletto*, *Manon*, *Lady Macbeth of Mtsensk* and *The Merry Widow*. As a member of the 1980



SARA GANZ

Merola Opera Program, she performed the roles of Lisette in *La Rondine* at Stern Grove and Emmie in *Albert Herring* at the Paul Masson Winery, and received a Merola Fund Award in the Grand Finals of the San Francisco Opera Auditions. She has toured with Western Opera Theater as Adina in *The Elixir of Love*, Juliet in *Romeo and Juliet*, and made her Spring Opera debut as Wanda in *The Grand Duchess of Gerolstein*. Miss Ganz has appeared as Norina in *Don Pasquale* with the Pamiro Opera in Green Bay, Adina with California Coast Opera, Nella in *Gianni Schicchi* with San Antonio Opera, and Gretel in *Hansel and Gretel* with the Opera Guild of Southern California. With Donald Pippin's Pocket Opera, she has sung Susanna in *The Marriage of Figaro*, Zerline in *Fra Diavolo*, and has specialized in the operas of Handel and Offenbach operettas. During her first six seasons at the Carmel Bach Festival, she was heard as Marzelline in *Fidelio*, Zerlina in *Don Giovanni*, Despina in *Così fan tutte* and Papagena in *The Magic Flute*, as well as in oratorio and cantata assignments. A versatile concert artist, she has appeared with the Pasadena, Sacramento, Stockton and Marin symphony orchestras, the Pasadena Chamber Orchestra and the California Bach Society. She has been a winner in the Metropolitan Opera Auditions and the International Concours in Geneva, Switzerland. For the 1986-87 season, Miss Ganz served as Artist-in-Residence at the University of North Carolina.

Mexican tenor **Francisco Araiza** returns to San Francisco Opera as Tamino in *The Magic Flute* and as Alfredo in *La Traviata*. He made his American debut here as Don Ramiro in *La Cenerentola* in 1982, returning in 1984 as Ernesto in *Don Pasquale* and again last season as Des Grieux in *Manon*. Originally a student of music and business administration at the University of Mex-





FRANCISCO ARAIZA

ico City, he went on to study voice at the Conservatory there. His international career began in 1974 in Munich, where he was a winner of the Bavarian Radio Voice Competition. He has been a permanent member of the Zurich Opera since 1977 and has appeared at numerous festivals such as Edinburgh, Aix-en-Provence, Bayreuth, the Easter and Summer festivals in Salzburg (with Herbert von Karajan), Bregenz, and the Schubertiade in Hohenems. He is currently on the roster of the Munich and Paris Opera, Hamburg State Opera and, since 1978, the Vienna State Opera. Araiza performed with Milan's La Scala in Tokyo in 1981, and 1982 brought his debuts in Chicago (with the Chicago Symphony under Abbado) and in Milan as Don Ramiro in *La Cenerentola*. 1983 marked his debut in London as Ernesto in *Don Pasquale* and in Houston as Count Almaviva in *The Barber of Seville*. In March of 1984 he bowed at the Metropolitan and Chicago Lyric Opera as Belmonte in *The Abduction from the Seraglio* and made his debut with the Rossini Festival in Pesaro in *Viaggio a Reims* with Claudio Abbado. Araiza has recently added several roles to his repertory, which is now largely made up of the heavier lyric Italian and French roles. He had great success in 1985 in Vienna with Massenet's *Des Grieux* as well as *Faust*, in Zurich with *Maria Stuarda* and *Rigoletto*, and *La Traviata* in Houston. 1986 saw Araiza in *La Bohème* in Rome, *Anna Bolena* at the Bregenz Festival, and *Les Contes d'Hoffmann* in Munich. Engagements for 1987 include *Werther* in Munich and London, *Madama Butterfly* in Zurich and *I Puritani* in Hamburg. The tenor's solo recordings include *Fiesta Mexicana*, a collection of popular Mexican songs, a recording of arias, two Schubert recitals and an album of French, Spanish and Mexican Lieder. His opera recordings include *Die Zauberflöte* and *Falstaff* under Herbert von Karajan, *Così fan tutte* with Riccardo Muti, *Faust* under Colin Davis, *The Barber of Seville*



DOUGLAS WUNSCH

and *La Cenerentola* under Neville Marriner and a soon-to-be-released recording of *Les Contes d'Hoffmann*. In 1984 he received the Orphée d'Or for his recording of Rossini's Almaviva and the Deutsche Schallplattenpreis for his album of Schubert Lieder.

Tenor **Douglas Wunsch** makes his San Francisco Opera debut as a Priest in *The Magic Flute*, and also appears as the Master of Ceremonies in *The Queen of Spades* and as Alfredo in the family performances of *La Traviata*. Wunsch participated in the 1985 and '86 Merola Opera Programs and also toured both years with Western Opera Theater, singing Don Ottavio in *Don Giovanni* in 1985 and Rodolfo in *La Bohème* in 1986. He also appeared in the 1986 Opera Center Showcase series as Robert in *There and Back*, and Charles in *The Long Christmas Dinner*, both by Hindemith, and as Albazar in Rossini's *The Turk in Italy*. A 1987 Adler Fellow with the San Francisco Opera Center, he has performed with the San Francisco Opera Center Singers as Alfredo in *La Traviata* in Palm Springs, Honolulu, and at Stern Grove under Kurt Herbert Adler. Wunsch is a graduate of Northwestern University where he sang several roles including Anatol in Barber's *Vanessa* and Shemeikka in Merikanto's *Juha*. He has also sung Luigi in *Il Tabarro* with the Chamber Opera of Chicago and performed with the Northwestern Symphony Orchestra, the Spokane Symphony and with the San Francisco Symphony Pops.

Spanish baritone **Juans Pons** returns to San Francisco Opera as Scarpia in *Tosca* and as the elder Germont in *La Traviata*. He made his Company debut as Nottingham in *Roberto Devereux* in 1979, and returned during the 1984 Summer Season to sing Amonasro in *Aida* opposite Leontyne Price. He made his operatic



## Linza-Molinari Design

San Francisco

Balloon • Cloud  
Roman Shades

Draperies • Plantation Shutters  
Upholstery • Bedroom Ensembles  
Slipcovers • Wall Upholstery

Interior Design Consultation

776-9879

American Express Optima  
Honored

Stanley Eichelbaum's

# CAFE MAJESTIC



Cafe Majestic, located in the elegantly restored Victorian Hotel Majestic, specializes in recipes of Old San Francisco.

Join us for breakfast, lunch,  
dinner and cocktails  
Tuesday through Sunday,  
7:30 am - 10:30 pm.

Music nightly

1500 Sutter (at Gough)  
776-6400 Reservations  
Valet Parking





JUAN PONS

debut in Barcelona's Gran Teatro del Liceu, and in 1978 sang three Verdi roles in Mexico City: Count di Luna in *Il Trovatore*, Renato in *Un Ballo in Maschera* and Don Carlo in *Ernani*. He made his La Scala debut in the title role of *Falstaff* during the 1981-82 season and also bowed at Covent Garden and the Vienna State Opera in *Tosca*, *Cavalleria Rusticana*, *Aida* and *Don Carlo*. He performed the title role of *Macbeth* with the Washington Opera and toured Japan with the Scala company, appearing as Iago in *Otello*, opposite Plácido Domingo and Mirella Freni. The 1982-83 season marked his Metropolitan Opera debut as Count di Luna in *Il Trovatore*, including the national radio broadcast, and he opened the Vienna State Opera season with performances of *Aida*, *Tosca* and *Don Carlo*. Highlights from recent seasons include *Tosca* in Bonn, Milan, Barcelona and New York; *Un Ballo in Maschera* in Paris, New York and Milan; *Nabucco* in Zurich; *Simon Boccanegra* in Barcelona; *Cavalleria Rusticana* and *Pagliacci* in Vienna; a new production of *Macbeth* in Trieste; *I Due Foscari* in Madrid; *Salome* in Rome; and *La Traviata* in Dallas. An outstanding event for Pons was his performance opposite Teresa Stratas and Plácido Domingo in Franco Zeffirelli's production of *Pagliacci*, which was televised and released on records. He made his American debut at Carnegie Hall in Verdi's *Aroldo* with the Opera Orchestra of New York, a performance which was issued on a live recording.

Baritone **Thomas Potter** portrays the Second Nazarene in *Salome*, Gregorio in *Roméo et Juliette* and Germont in the Family Performances of *La Traviata*. He made his San Francisco Opera debut in 1985 in *Der Rosenkavalier*, and returned last season for *Die Meistersinger* and *Macbeth*. A participant in the Merola Opera Program in 1985 and 1986, he portrayed Valentin in the 1985 Stern



THOMAS POTTER

Grove production of *Faust* and Masetto in *Don Giovanni* at Villa Montalvo, where he also appeared as Marcello in *La Bohème* in the summer of 1986. He sang Germont in *La Traviata* with the San Francisco Opera Center Singers in Palm Springs and in a concert version conducted by Kurt Herbert Adler at Stern Grove. During Western Opera Theater's 1985-86 national tour, Potter performed Masetto, and sang Marcello in *La Bohème* for the 1986-87 WOT tour across the U.S. and to mainland China. He recently portrayed Silvano in the Lyric Opera of Philadelphia's production of *Un Ballo in Maschera* featuring Luciano Pavarotti. His professional experience includes performances with the Indiana Opera Theater, Michiana Opera, Central City Opera, Texas Opera Theater and the Inspiration Point Fine Arts Colony. A recipient of a master's degree in voice from Indiana University, Potter was a winner of the 1985 Pavarotti Vocal Competition held in Philadelphia and was the recipient of the 1986 Kent Family Award given at the Merola Opera Program's Grand Finals. In July of this year he portrayed Sylvester in the San Francisco Opera Center Showcase production of Rorem's *Three Sisters Who Are Not Sisters*. He is currently an Adler Fellow with the San Francisco Opera Center.

Bass-baritone **Philip Skinner** will portray four roles this season: the First Nazarene in *Salome*, Baron Douphol in *La Traviata*, Schlemil in *The Tales of Hoffmann* and Surin in *The Queen of Spades*. He made his San Francisco Opera debut as Quinault in the 1985 Fall Season production of *Adriana Lecouvreur*, appeared as Ferrando in *Il Trovatore* during the 1986 Summer Season and returned in the fall for *Don Carlos*, *La Forza del Destino*, *Faust*, *Eugene Onegin* and *Macbeth*. Currently an Adler Fellow with the San Francisco Opera Center, he appeared in the 1986 Showcase performances of Hindemith's *There and Back* and



PHILIP SKINNER

*The Long Christmas Dinner*. As a participant in the 1985 Merola Opera Program, he portrayed Mephistopheles in *Faust* and the title role in *Don Giovanni*, going on to tour with Western Opera Theater in the latter role. He has sung with Kentucky Opera, the Columbus Symphony, the Savannah Symphony, and at the San Antonio Festival in such roles as Timur and the Mandarin in *Turandot*, Escamillo in *Carmen*, Don Fernando in *Fidelio*, and the King of Egypt in *Aida*. A graduate of Northwestern University, Skinner received his master's degree from Indiana University, where he performed in several productions. His concert credits include Haydn's *The Seasons*, *The Creation* and *Lord Nelson Mass*. In July of this year Skinner appeared as the Colonel in the San Francisco Opera Center Showcase performances of *Le Plumet du Colonel*. His recent concert appearances include Mozart's Requiem at the Midsummer Mozart Festival, Verdi's Requiem with the Masterworks Chorale, and Beethoven's Ninth Symphony with the Vallejo Symphony. Future engagements include Basilio in *The Barber of Seville* with the New York City Opera National Company, and Ferrando in *Il Trovatore* with Kentucky Opera.

In his first season with San Francisco Opera, baritone **Victor Ledbetter** is Baron Douphol in the family performances of *La Traviata* and Paris in *Roméo et Juliette*. A native of Georgia, he was a member of the 1986 Merola Opera Program and portrayed Marcello in *La Bohème* in the Program's production at Villa Montalvo. During the 1986-87 season he sang Marcello with Western Opera Theater, including appearances on tour to China. Ledbetter is a graduate of Mercer University and has studied for two years at Indiana University with Nicola Rossi-Lemeni, teaching there as an Associate Instructor of Voice. His university credits include





VICTOR LEDBETTER

Guglielmo in *Così fan tutte*, Don Quixote in *Man of La Mancha*, Tonio in *Pagliacci* and the title role of *Don Giovanni*. He has appeared in several productions with the Phoenix Opera of Atlanta, including *Le Comte Ory* and *The Yeomen of the Guard*. Ledbetter has acted extensively in the theater as well, portraying Judge Brack in *Hedda Gabler*, Tartuffe in *Tartuffe*, Mr. Peachum in *The Threepenny Opera* and Polonius in *Hamlet*. A choir director for several years, he is also a frequent oratorio soloist, and is a recent prize-winner in the Baltimore Opera Competition.

After making his San Francisco Opera debut during the 1985 Fall Season as Dansker in *Billy Budd* and as a Notary in *Der Rosenkavalier*, English bass-baritone **Eric Garrett** returns as the Sacristan in *Tosca* and Marquis D'Obigny in *La Traviata*. He made his American opera debut to wide acclaim as Baron Ochs in the 1984 Los Angeles Opera Theater production of *Der Rosenkavalier*. After completing his studies at London's Royal College of Music, he made his Covent Garden debut in 1962, singing the roles of Benoit and Alcindoro in *La Bohème*. He continued his studies with Eva Turner and Tito Gobbi, and appeared in over 50 roles with the Royal Opera, including the Sacristan in the historic Zeffirelli production of *Tosca* with Maria Callas and Gobbi (and subsequently with Plácido Domingo, Luciano Pavarotti and José Carreras), the title role of *Gianni Schicchi*, the One-Armed Man in *Die Frau ohne Schatten*, Polonius in *Hamlet*, Antonio in *Le Nozze di Figaro*, Don Fernando in *Fidelio*, Truffaldino in *Ariadne auf Naxos*, the Nightwatchman in *Die Meistersinger*, the Mayor in *Jenůfa*, Swallow in *Peter Grimes* and Frank in *Die Fledermaus*. He has won acclaim with the leading opera companies and television studios of Great Britain, Belgium and France as Leporello in *Don Giovanni*, Don Magnifico in *La Cenerentola*, Scarpia, Dulcamara in *continued on p.48*

# IF YOUR ASSETS AREN'T PERFORMING MAYBE YOUR ACCOUNT OFFICER ISN'T EITHER.

With all the recent reorganizations in financial institutions, are you and your money getting the attention you deserve?

If not, consider the Chase Manhattan Trust Company of California. We're not part of all the shuffling that's going on, so you won't be either. And with over 100 years of experience in the management of personal assets, we have precisely what it takes to perform for you right in our San Francisco office. From custody, trust services and investment management to financial and estate planning, we offer professionalism, expertise and dependability—the hallmarks of Chase service.

So if you have an income of over \$100,000 or assets over \$300,000, contact John Dimalanta, President, Chase Manhattan Trust Company of California at (415) 433-8430. Not only will our Account Officers perform for you. So will your money.

**Chase. Now 11 divisions strong  
in California.**



© 1987 The Chase Manhattan Bank, N.A. / Member FDIC



**MICHAEL F. SAVIANO, M.D.**

COSMETIC SURGERY  
LIPOSUCTION

HOURS BY APPOINTMENT  
PHONE 668-1333

3838 CALIFORNIA, SUITE 601  
SAN FRANCISCO, CALIFORNIA 94118



# Cartier



The Panther™ gold necklace.  
Supple...Sleek...Gleaming.

Strikingly executed with three rows or five rows of individual flexible links it recalls our celebrated Panther watch. The chain. 3 rows. \$10,200. 5 rows. \$18,500. The bracelet. (not shown) 3 rows. \$5,000. 5 rows. \$7,600. The ring. \$4,200.

© 1986 CARTIER, INCORPORATED

# Cartier

231 Post Street, San Francisco (415) 397-3180  
American Express Diners Club MasterCard Visa





This new production of *La Traviata* is a gift from Louise M. Davies.

Opera in four acts by GIUSEPPE VERDI

Libretto by FRANCESCO MARIA PIAVE

Based on the play *La Dame aux Camélias* by ALEXANDRE DUMAS fils

# La Traviata

(in Italian)

*Conductor*

Andrew Meltzer  
John Fiore (December 10, 12)

*Production*

John Copley

*Set Designer*

John Conklin

*Costume Designer*

David Walker\*

*Lighting Designer*

Thomas J. Munn

*Chorus Director*

Ian Robertson

*Choreographer*

Adela Clara\*

*Musical Preparation*

Robert Morrison  
Christopher Larkin  
Susanna Lemberskaya  
Craig Rutenberg\*

*Prompter*

Jonathan Khuner

*Assistant Stage Director*

Paula Williams

*Stage Manager*

Jerry Sherk

Scenery constructed in  
San Francisco Opera Scenic Studios

Costumes executed by  
San Francisco Opera Costume Shop,  
Dale Wibben and Jean Lamprell

First performance:  
Venice, March 6, 1853

First San Francisco Opera performance:  
October 4, 1924

SATURDAY, OCTOBER 17 AT 8:00  
TUESDAY, OCTOBER 20 AT 8:00  
FRIDAY, OCTOBER 23 AT 8:00  
WEDNESDAY, OCTOBER 28 AT 7:30  
SUNDAY, NOVEMBER 1 AT 2:00  
WEDNESDAY, NOVEMBER 4 AT 8:00  
SATURDAY, NOVEMBER 7 AT 1:00  
Family Performances:  
THURSDAY, DECEMBER 10 AT 8:00  
SATURDAY, DECEMBER 12 AT 2:00

## CAST

(in order of appearance)

		<i>December 10 and 12 (Family Performances)</i>
<i>Violetta Valery</i>	Nelly Miricioiu	Madelyn Renée
<i>Doctor Grenvil</i>	David Pittsinger	David Pittsinger
<i>Flora Bervoix</i>	Heather Begg*	Kathryn Cowdrick
<i>Marquis d'Obigny</i>	Eric Garrett	Lendon T. Munday*
<i>Baron Douphol</i>	Philip Skinner	Victor Ledbetter*
<i>Annina</i>	Donna Petersen	Sara Ganz
<i>Gastone</i>	Kevin Anderson	Kevin Anderson
<i>Alfredo Germont</i>	Francisco Araiza	Douglas Wunsch
<i>Giuseppe</i>	Michael Rees Davis	Michael Rees Davis
<i>Giorgio Germont</i>	Juan Pons	Thomas Potter
<i>Messenger</i>	Raymond Murcell	Raymond Murcell
<i>A servant</i>	David Burnakus	David Burnakus

*Demimondaines, gentlemen, servants*

Solo Dancers: Paula Reyes\*, Carmen Granados\*, Miguel Santos\*

\*San Francisco Opera debut

TIME AND PLACE: Mid-19th-century Paris and environs

ACT I Violetta's house

INTERMISSION

ACT II A country house near Paris

INTERMISSION

ACT III Flora's house

INTERMISSION

ACT IV Violetta's house

Supertitles for *La Traviata* provided by a generous and most appreciated gift from William and Eloise Rollnick.

Supertitles by Jerry Sherk, San Francisco Opera.

*Latecomers will not be seated during the performance after the lights have dimmed.*

*The use of cameras and any kind of recording equipment is strictly forbidden.*

*The performance will last approximately three hours and fifteen minutes.*



## La Traviata/Synopsis

### ACT I

A party is taking place at the home of Violetta Valery, a beautiful Parisian demimondaine. Gastone arrives and presents his friend, Alfredo Germont, telling Violetta that Alfredo has long been a silent admirer and had even called daily during her illness to ask about her. Baron Douphol, one of Violetta's "protectors," is angered by the conversation and refuses to propose a toast when invited to by Gastone. Alfredo then accepts the invitation, and sings an impassioned tribute to beauty and love. Later, as the others go to another room to dance, Violetta is overcome by a fainting spell. Alfredo stays behind and confesses that he has been in love with her for a year. Violetta offers him friendship instead of love and gives him a flower, bidding him return when it has withered. Alfredo joyously accepts and bids her goodnight. When her guests have gone, Violetta muses thoughtfully on Alfredo's proffered love, but finally returns to her true character and declares that she must remain forever free to pass from pleasure to pleasure.

### ACT II

Violetta is living with Alfredo in the country, having abandoned her life of ease and luxury in town. Annina, Violetta's maid and confidante, enters and tells Alfredo she has been sent to arrange the sale of Violetta's property, which must be sold to pay her debts. Alfredo suddenly understands the sacrifices which Violetta has made in order to live with him and leaves for Paris, determined not to be shamed by her sacrifice. Violetta enters. She receives an unexpected visitor, Giorgio Germont, Alfredo's father, who declares that Alfredo is ruining himself to keep her as his mistress. When Germont comments on the luxury of the country retreat, Violetta shows him the papers which have been prepared for the sale of all her possessions. He asks her to give up Alfredo, explaining that by continuing the liaison, Alfredo is endangering the impending marriage of his younger sister. Germont's insistence finally convinces Violetta, who agrees to leave Alfredo forever. She is preparing a letter as Alfredo returns. Germont has gone out into the garden. Alfredo, not realizing his father has already arrived, explains that Germont has written him a severe letter but that he feels sure he will approve of Violetta as soon as he sees her. Pretending to leave

so as not to be present during the meeting of father and son, Violetta goes out. A messenger returns with her letter of farewell. Alfredo is stricken with grief at the loss of Violetta, and when his father tries to persuade him to return to his family, Alfredo refuses. Finding on the table an invitation which Flora had sent Violetta, he resolves to go to Flora's in the hope of finding Violetta.

### ACT III

Alfredo arrives at Flora's house as the guests are beginning to gamble. Then Violetta arrives, escorted by Baron Douphol. Alfredo is incredibly lucky at cards, and explains that he who is unlucky in love is lucky at cards. The Baron, incensed at Alfredo's insolence, challenges him to play. Alfredo accepts and beats the baron repeatedly at high stakes. When all the others go in to dinner, Violetta remains behind to entreat Alfredo to leave lest the Baron challenge him to a duel. Alfredo answers that he will leave, but only if she accompanies him. Unwilling to reveal that she must break off with him because of his father, Violetta declares that she is in love with the Baron. Alfredo, in a frenzy of jealousy, calls all the guests into the room and announces that without knowing it he has been living with Violetta at great sacrifice on her part. In a rage, he throws money at her feet and calls upon all to witness that he has paid her in full. Germont has entered just in time to witness Alfredo's caddish behavior and joins the others in reviling him for his conduct. Alfredo, realizing the lengths to which his jealousy has carried him, is contrite, but realizes that he is helpless to make amends. The Baron assures Alfredo that he must answer for the insult on the field of honor.

### ACT IV

Violetta's illness has brought her to the point of death. Her physician, Dr. Grenvil, calls at her home, examines her and tells Annina that she has but a few hours to live. Violetta reads a letter from the elder Germont, in which she learns that Alfredo has gone abroad after wounding the Baron in a duel. He knows now of the great sacrifice which Violetta has made and is returning to beg her forgiveness. Alfredo returns and the two are reunited at last. But it is too late. Violetta, comforted by the presence of the man whom she has so tragically loved, dies in his arms.



# La Traviata

Photos taken in rehearsal by Marty Sohl



*Nelly Miricioiu, Francisco Araiza*





*Nelly Miricioiu, Francisco Araiza*



*Nelly Miricioiu*



*Carmen Granados, Miguel Santos, Paula Reyes*



*Juan Pons, Nelly Miricioiu*



*Nelly Miricioiu*





*Heather Begg, Eric Garrett*



*Francisco Araiza*



*Donna Petersen, Nelly Miricioiu*



*Juan Pons*



*Francisco Araiza, Nelly Miricioiu*





*Nelly Miricioiu, Philip Skinner*



*Nelly Miricioiu*

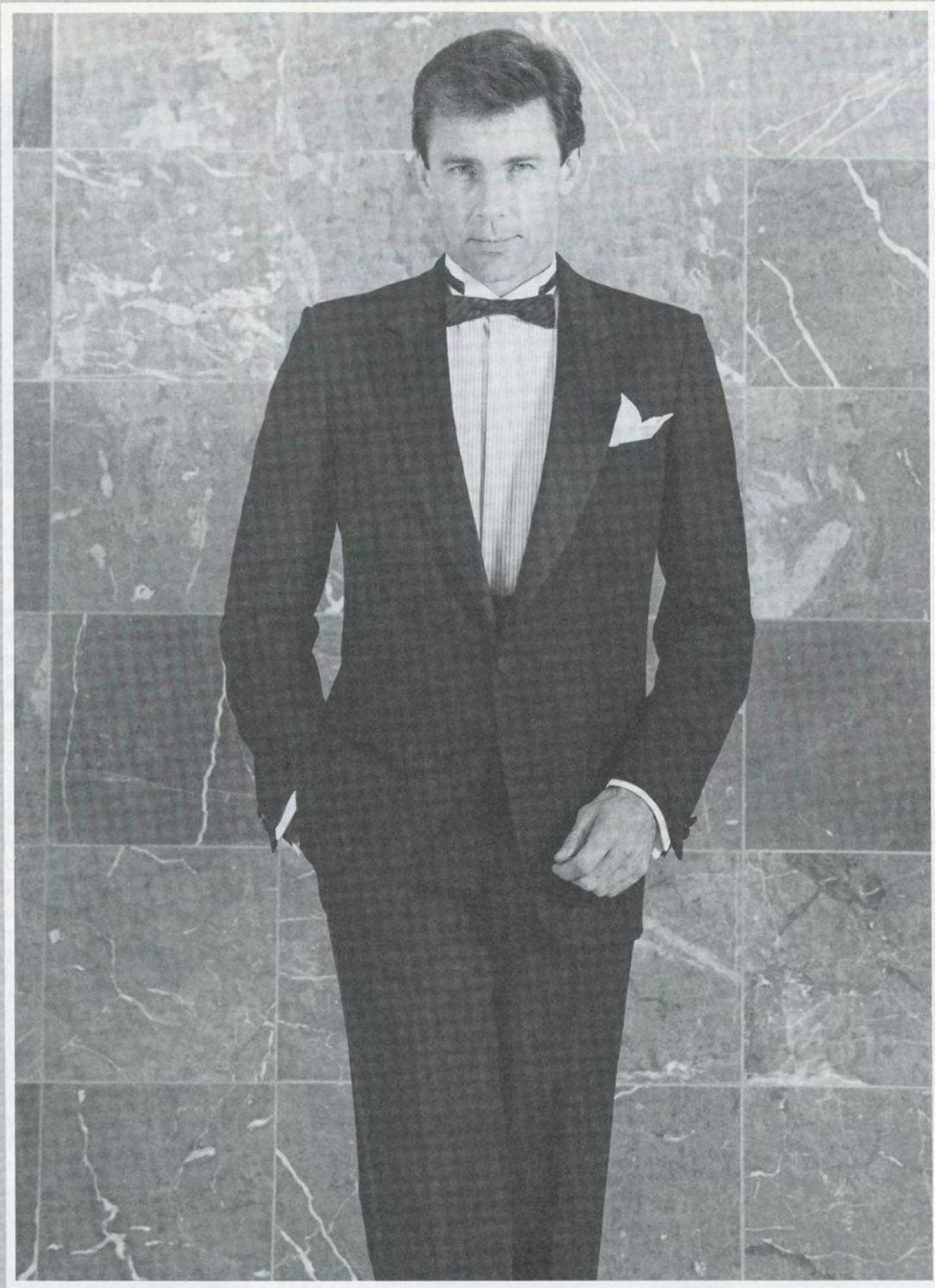


*Women of the San Francisco Opera Chorus*



*David Pittsinger, Eric Garrett, Kevin Anderson; (seated) Nelly Miricioiu, Heather Begg*





*From Sportswear to Businesswear to Formalwear and Accessories.*

*Orpheus*

**309 Sutter Street (415) 391-9031**



"... ONE OF THE CITY'S  
HANDSOMEST RESTAURANTS."  
GOURMET MAGAZINE

**Harris'**  
DINE WITH BEEF

PRIME RIB • STEAKS  
SEAFOOD

DINNER NIGHTLY 5 TO 11  
LUNCHEON MONDAY THRU FRIDAY  
PIANO NIGHTLY  
ROOMS FOR PRIVATE PARTIES  
FIVE MINUTES NORTH OF CIVIC CENTER  
2100 VAN NESS AVE., AT PACIFIC  
RESERVATIONS RECOMMENDED  
673-1888  
VALET PARKING • MAJOR CARDS

**FLEURTATIONS**

**FLEURTATIONS  
ON FILLMORE**

A NEW & INTIMATE  
COUNTRY FRENCH  
SHOP FEATURING:  
FRESH AND SILKEN  
FLOWERS ■ CARDS  
■ BASKETS ■ GIFTS  
AND ANTIQUE  
PINE FURNITURE

1880 FILLMORE  
BETWEEN BUSH & SUTTER  
SAN FRANCISCO  
CALIFORNIA  
415/923-1070

continued from p.39



ERIC GARRETT

*L'Elisir d'Amore*, Dr. Bartolo in both *Le Nozze di Figaro* and *The Barber of Seville*, Kecal in *The Bartered Bride*, Count Waldner in *Arabella*, Schigolch in *Lulu*, Fra Melitone in *La Forza del Destino*, and the title roles of *Don Pasquale* and *Falstaff*. Recordings and video performances include roles in *Billy Budd*, *La Fille du Régiment*, *The Tales of Hoffmann*, *A Christmas Carol* and *Andrea Chénier*. Future engagements include the Sacristan, the Mayor in *Jenůfa*, and Count Horn in *Un Ballo in Maschera* at the Royal Opera, Covent Garden, where he was recently awarded a medal for 25 years of association with the company.



LENDON T. MUNDAY

A member of the 1986 Merola Opera Program, baritone **Lendon T. Munday** portrays Marquis D'Obigny in the family performances of *La Traviata*. He made his operatic debut as Valentin in *Faust* at the Brevard Music Center in 1984, where he returned in 1985 to sing the title role in *The Barber of Seville* and Escamillo in *Carmen*. In 1986, his roles included Guglielmo in *Così fan tutte* with the Merola Opera Program, and Marcello in *La Bohème* with the South Carolina Opera and the Charlottetown Players. He recently returned from Western Opera



KEVIN ANDERSON

Theater's tour of the United States and the People's Republic of China, where he sang Marcello and Schaunard in *La Bohème*, and appeared in a joint concert with singers from Shanghai. A native of North Carolina, Munday received a bachelor of music degree from Winthrop College in South Carolina, and continued his training at the Academy of Vocal Arts in Philadelphia. He has been a regional finalist in the Metropolitan Opera Auditions in 1982, 1984 and 1985.

Tenor **Kevin Anderson** appears this season as an Officer in *The Barber of Seville*, The Third Jew in *Salome*, Gastone in *La Traviata* and Benvolio in *Roméo et Juliette*. The Illinois native made his San Francisco Opera debut during the 1985 Fall Season, appearing in *Lear* and *Turandot*, and returned in the summer of 1986 for *Il Trovatore*. A graduate of the University of Wyoming, he participated in the Merola Opera Programs of 1983 and '84, during which he appeared in productions of *The Tales of Hoffmann*, *Madama Butterfly* and *Falstaff*. He toured for two seasons with Western Opera Theater, portraying Goro in *Madame Butterfly* and Ramiro in *La Cenerentola*. He has also toured with the San Francisco Opera Center Singers as Nemorino in *The Elixir of Love*. Anderson was a member of the Santa Fe Opera Company Apprentice Program in 1982, and in 1984 he made his Michigan Opera Theater debut with the company's 1984 residency tour, during which he portrayed Martin in Copland's *The Tender Land*. He made his Carnegie Hall debut in a concert performance of the Strauss *Capriccio*, and his European debut at the Teatro Olimpico in Vicenza in Vivaldi's *Il Giustino*. He has recently performed twice with Marin Opera, as Roméo in Gounod's *Roméo et Juliette* and as Will Parker in *Oklahoma!*, also with the Philadelphia Opera as Tamino in *The Magic Flute*. His Pocket Opera credits include leading roles





DAVID PITTSINGER

in *Count Ory*, *Maria Stuarda* and *Orpheus in the Underworld*. In July of this year, Anderson appeared as the Lieutenant in the San Francisco Opera Showcase production of Henri Sauguet's *Le Plumet du Colonel*. In December he will appear as soloist in Handel's *Messiah* with the Honolulu Symphony.

American bass **David Pittsinger** makes his Company debut as the First Soldier in *Salome*, and will also appear as the Second Armored Man in *The Magic Flute*, Dr. Grenvil in *La Traviata* and Luther in *The Tales of Hoffmann*. He made his operatic debut as Tom in *Un Ballo in Maschera* with the Connecticut Opera, where he will return to sing Sparafucile in *Rigoletto*. He has also performed with the Pittsburgh Opera, most recently as the Ghost and Polonius in *Hamlet*. A graduate of the University of Connecticut, Pittsinger went on to receive his master of music degree from Yale University, where he was awarded the Jepson Prize for most promising young artist. He sang the role of Colline in *La Bohème* as a participant of the 1986 Merola Opera Program, and on the 1986-87 Western Opera Theater tour of the U.S. and China. He was presented with the Da Vinci Society Award at the Merola Opera Program Grand Finals last summer and is also a winner of the Riggio Award in the 1985 Metropolitan Opera Competition. Most recently Pittsinger portrayed Basilio in *The Barber of Seville* and Theseus in Britten's *A Midsummer Night's Dream* with the Wolf Trap Opera Company. Other credits include Handel's *Messiah*, Beethoven's *Mass in C*, Puccini's *Messa di Gloria*, public broadcast performances of Mozart's Requiem with Orchestra New England, and a concert version of *Aida* (as the King of Egypt) with the Stockton Symphony. Next spring he will be heard as Sparafucile in Connecticut Opera's *Rigoletto*, and will return to the Pittsburgh Opera as Zuniga in *Carmen*.

# BALLY<sup>®</sup>

## OF SWITZERLAND



Window Shopping for the world's finest selection of ladies' footwear and accessories leads to the 'Blaine' shoe and calfskin handbag.

238 Stockton Street on Union Square 398-7463  
We welcome the American Express Card.

The difference between dressed, and well dressed.®

# Avant ou Après l'Opéra



**BRAVO!** A New Season at  
The Nob Hill Restaurant  
New Decor ■ New Menu  
New Chef ■ Piano Entertainment



## TOP OF THE MARK

### ENCORE!

Let the music continue  
with a nightcap  
and a breathtaking view.

P.S. Don't forget our Lower Bar with entertainment nightly!

Reservations: (415) 392-3434

# The Mark



THE MARK HOPKINS INTER-CONTINENTAL ■ SAN FRANCISCO ■ NOB HILL



# Loehmann's You can't beat our prices!

While others have 1 hour sales... 1 day sales or 1 week sales, we **guarantee** you'll buy better at Loehmann's **everyday!** Loehmann's prices on Name Brand and fine Designer fashions for women continue to be the lowest anywhere as they have been since 1921. The secret of finding a bargain is knowing where to look.

**Let Loehmann's prove it to you**

Now Accepting  

For Information Call: (415) 755-2424 • Daly City, West Lake Shopping Center • San Ramon, Crow Canyon Commons • Sunnyvale, Loehmann's Plaza • Sacramento, Loehmann's Plaza



MICHAEL REES DAVIS

Tenor **Michael Rees Davis** makes his San Francisco Opera debut as the First Prisoner in *Fidelio* and will also portray Giuseppe in both the regular season and family performances of *La Traviata*, and Nathanael in *The Tales of Hoffmann*. The Oklahoma native participated in the 1986 Merola Opera Program and went on to sing Rodolfo in *La Bohème* on the Western Opera Theater tour across the U.S. and China. Davis also participated in the 1985-86 Houston Opera Studio and Houston Grand Opera's productions of *Ariadne auf Naxos* and *The Count Ory*. Other engagements include Nanki-Poo in *The Mikado* and Sam Kaplan in *Street Scene* with the Chautauqua Opera, and Beppe in *Pagliacci* with Opera Omaha. This past summer Davis sang several roles with the New York City Opera including Alfredo in *La Traviata*, Detlef in *The Student Prince* and Anthony in *Sweeney Todd*. He has also recently appeared as Edgardo in *Lucia di Lammermoor* with the Anchorage Opera, where he plans to return next year to sing Tamino in *The Magic Flute*.



PAULA REYES

**Paula Reyes** makes her San Francisco Opera debut as dancer in *La Traviata*. She has performed internationally for Theatre Flamenco of San Francisco and the Ballet



CARMEN GRANADOS

*Español* and has appeared as guest artist in Honolulu and with the Milwaukee Fine Arts Association. She made her stage debut in 1973 at Berkeley's Zellerbach Hall with Montoya's Ballet Español. Miss Reyes has studied locally with Rosa Montoya, Adela Clara and Miguel Santos and with Carmen Mora and Pepe Rios in Spain. She is noted for her expressive style which incorporates some of the hand movements used in hula dancing. Raised in the Hawaiian Islands, she is currently a soloist with Theatre Flamenco of San Francisco.

**Carmen Granados** makes her San Francisco Opera debut dancing in *La Traviata*. She began dancing at the Academy of Ballet in San Francisco, where she studied with Carolyn Parks. Later she began studying Spanish dance with Adela Clara and joined the Theatre Flamenco of San Francisco. She has also studied in Madrid and has been a Guest Teacher in Residence at the University of Utah, teaching Spanish dance. Miss Granados performed with Spring Opera Theater and has toured throughout California and the Pacific Northwest with Theatre Flamenco. Most recently she was a featured performer with Rosa Montoya's Bailes Flamencos and was a soloist for the second year in the San Francisco Ethnic Dance Festival. During May and June of this year she performed with the St. Louis Opera Theater in *Carmen*.

**Miguel Santos** makes his San Francisco Opera debut dancing in *La Traviata*. A California native of Mexican parentage, Santos has danced and choreographed for several distinguished companies. He first began studying classical ballet with Carmelita Maracci and then went on to study Spanish dance in Madrid, where he joined the Teatro La Zarzuela company. He appeared in the film "Around the World in





MIGUEL SANTOS

80 Days" while dancing with the José Greco Company and has also been a soloist for several seasons with the company of Lola Montez. For the past 18 years, Santos has danced with the Theatre Flamenco as principal male dancer and in 1972 was named that company's associate artistic director. Santos has received three NEA Choreography Awards. Major works commissioned by the NEA include *Missa Flamenca*, *Concierto No. 2* and *Regionalismos*, the last in collaboration with Adela Clara. His opera credits include *Carmen* at the Greek Theatre in Hollywood and at the Laguna Arts Festival, and *La Traviata* at the Seattle Opera.

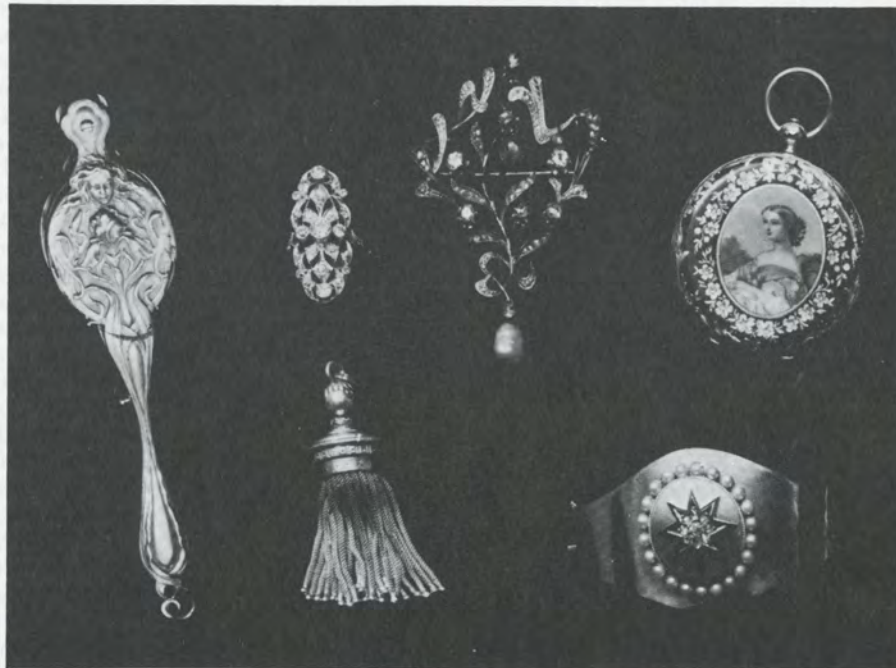
Musical adviser and resident conductor of the San Francisco Opera, **Andrew Meltzer** is on the podium for *La Traviata*. Having made his debut with San Francisco Opera in the 1982 Summer Season with *The Barber of Seville*, he returned for *Così fan tutte* in the summer of 1983 and *Die Fledermaus* in 1984. During the 1983 Fall Season, he led performances of *La Gioconda*. Meltzer made his West Coast conducting debut with the 1974 Spring Opera Theater production of Cavalli's *L'Ormino*, which he also conducted for the 1983 Opera Center Showcase. In 1974 and '75 he was music director of the Merola Opera Program, conducting *The Magic Flute*, *Carmen* and *The Barber of Seville*, and in 1975 he held the same position for Western Opera Theater, leading performances of *Trouble in Tahiti* and *The Tales of Hoffmann*. He served as music director of the San Francisco Opera Center since its inception in 1982. In 1984, he was on the podium for the world premiere of Conrad Susa's *The Love of Don Perlimplin* at the State University of New York at Purchase, and in 1985 for the Opera Center Showcase production of the revised version of that work. He also conducted the 1986 Showcase perfor-

# Bravo Bulka!



Innovative, seasonal, sensational. California cooking created by the City's newest maestro — Chef Howard Bulka. Silks, at the elegant new Mandarin Oriental Hotel. 222 Sansome Street, San Francisco. Reservations: 986-2020.

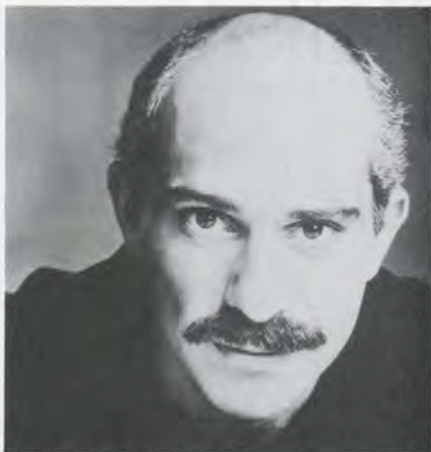
*Silks*  
AT MANDARIN ORIENTAL



*J. M. Lang*  
ANTIQUES INC.

323 Sutter Street, San Francisco, California 94108  
(415) 982-2213





ANDREW MELTZER

mances of Rossini's *The Turk in Italy*. Meltzer's credits also include productions for Michigan Opera Theatre, Edmonton Opera, New York City Opera, Vancouver Opera, the Minnesota Opera, Houston Grand Opera and Spoleto Festival USA. Additional credits include the European tour of the Houston Grand Opera production of *Porgy and Bess*, and guest engagements with the Orchestre Lamoureux of Paris. He has also conducted concert performances of *Trouble in Tahiti* and *The Medium* for Radio France, as well as a special Bach Tricentenary concert.

**John Fiore** conducts the family performances of *La Traviata*. A member of the San Francisco Opera music staff since 1983, he made his Company conducting debut last fall with the student matinee performances of *Faust*. Although born in New York, he was raised in Seattle, where at the age of 14 he had the opportunity of becoming a coach and rehearsal pianist for Seattle Opera's annual *Ring* cycle, an engagement that continued for six years. While studying at the Eastman School of Music, he was invited by John Crosby to join the music staff of the Santa Fe Opera, where during the summers from 1981 through 1984 he specialized in the preparation of the operas of Richard Strauss. After hearing Fiore in Santa Fe, Edo de Waart brought him to San Francisco to assist him on the *Ring* (1983-85). He also became an assistant conductor at the Lyric Opera of Chicago (Fall 1983) and the Metropolitan Opera (Spring 1984), where he continues to work. He has assisted a variety of conductors such as Leonard Bernstein, James Levine, Zubin Mehta, Andrew Davis, James Conlon and Marek Janowski, and since 1986 has been assistant to Daniel Barenboim at the Bayreuth Festival. Later this season he will conduct the student matinee performances of *Così fan tutte* at the Lyric Opera of Chicago.



JOHN FIORE

Stage director **John Copley** returns for his sixth season with San Francisco Opera to direct the new production of *La Traviata*. He made his San Francisco Opera debut during the 1982 Summer Season with a production of Handel's *Julius Caesar* and returned in the fall of 1983 for the American premiere production of Tippett's *The Midsummer Marriage*. Subsequent Company assignments include *Don Giovanni* (1984 fall), Handel's *Orlando* (1985 fall) and, last year, *Le Nozze di Figaro* and *Eugene Onegin*. Copley spent several years early in his career as a stage manager for musicals in London's West End before becoming assistant and then principal resident producer (director) at Covent Garden, a position he still holds. Included among his 12 productions there are *La Bohème*, *Werther*, *Così fan tutte*, *Le Nozze di Figaro*, *L'Elisir d'Amore* and Handel's *Semele*, as well as the three largest royal galas mounted at Covent Garden, marking the occasions of England's entry into the Common Market, and Queen Elizabeth's Silver Jubilee and 60th birthday celebration. He also staged Dame Janet Baker's farewell performances in *Alceste* at Covent Garden and in *Mary Stuart* with the English National Opera at the London Coliseum. Other ENO credits include *Julius Caesar*, *Der Rosenkavalier*, *La Belle Hélène*, *Il Trovatore*, *Werther* and *Aida*. Copley's work has also been seen at La Scala in Milan, the Welsh National Opera, Scottish Opera, Netherlands Opera, the Greek National Opera and festivals at Drottningholm, Aix-en-Provence, Ottawa, Munich, Athens, Wexford and Wiesbaden. Among the 20 productions he has directed in Australia are *Jenůfa*, *Macbeth*, *Manon*, *Manon Lescaut*, *Così fan tutte*, *Le Nozze di Figaro*, *The Magic Flute*, *Don Carlos*, *Carmen* and *Peter Grimes*. In North America, his directing credits include productions for the Lyric Opera of Chicago, Dallas Opera, Washington Opera at Kennedy Center, Houston Grand Opera, Santa Fe Opera, Canadian Opera Com-



JOHN COPLEY

pany, Vancouver Opera, and the New York City Opera. Future plans include his debut at the Deutsche Oper Berlin (*L'Elisir d'Amore*), the Metropolitan Opera (*Julius Caesar*), and at the Los Angeles Music Center (*Tancredi*).

**John Conklin** returns to the San Francisco Opera to create the set designs for *La Traviata*. His sets were most recently seen here in the production of *Un Ballo in Maschera* during the 1985 Fall Season. He first created these sets for the Fall 1977 Season and they were again used to open the Fall Season in 1982. During the summer of 1985 he created designs for the four operas of Wagner's *Ring of the Nibelung*, which had been unveiled in 1983 (*Das Rheingold* and *Die Walküre*), 1984 (*Siegfried*) and 1985 (*Götterdämmerung*). Local audiences first saw his work in Spring Opera Theater productions of *Orfeo* (1972), *Death in Venice* (1975 and '79) and *Julius Caesar* (1978). In 1980 he designed the Fall Season production of *Don Pasquale* that was seen again during the 1984 Summer Season. Conklin's designs have been seen in numerous opera, ballet and legitimate theater productions. He has created designs for such companies as the New York Shakespeare Festival, the Guthrie Theater in Minneapolis, the Arena Theater in Washington D.C., the Long Wharf Theater in New Haven and the Hartford Stage Company. He has also designed productions for the Joffrey Ballet and London's Royal Ballet. His long association with Santa Fe Opera has resulted in productions of *Così fan tutte*, *Salome*, *Fedora*, *Eugene Onegin*, *The Marriage of Figaro*, and the American premieres of Henze's *We Come to the River*, the three act version of *Lulu*, and Aulis Sallinen's *The King Goes Forth to France*. For New York City Opera his production credits include *Il Turco in Italia*, *The Merry Wives of Windsor*, and the world premiere of Argento's *Miss Havisham's Fire*. Other





JOHN CONKLIN

American opera projects have been for St. Louis Opera, the Opera Society of Washington, the Philadelphia Opera, the American Music Theatre Festival, and the Pittsburgh Opera, while on the other side of the Atlantic he has been responsible for production designs for the the Holland Festival and Scottish Opera. Last year he undertook his first Metropolitan Opera assignment: designing costumes for a new production of Mussorgsky's *Khovanshchina*.

DAVID WALKER

British designer **David Walker** makes his San Francisco Opera debut with the costume designs for the new production of *La Traviata*. In addition to his work for opera, theater, film and television, Walker is also an illustrator who has had his designs exhibited at the Victoria and Albert Museum and other London sites. Born in Calcutta, he studied at the Central School of Arts and Crafts, and made his operatic design debut with Mozart's *Così fan tutte* at the Dublin Festival in 1962. His designs have subsequently been seen at opera houses in Palermo, Venice, Lisbon, Stockholm, and at the English National Opera, Welsh National Opera, Edinburgh Festival, Glyndebourne Festival, Royal Opera at Covent Garden, and at the Metropolitan Opera. Operas designed for these companies include *Carmen*, *Lucia di Lammermoor*, *Werther*, *Don Giovanni*, *La Bohème*, *William Tell*, *Der Rosenkavalier*, *La Traviata* and *Die Meistersinger*. Walker's recent creations include *Manon Lescaut* for the Teatro Massimo in Palermo, Italy, and Handel's *Semele* and Mozart's *Don Giovanni* for the Royal Opera, Covent Garden. Costume design credits for television include *Hamlet* (with Richard Chamberlain), and *The Corn is Green* (with Katharine Hepburn, directed by George Cukor). His film credits include *The Charge of the Light Brigade* for Tony Richardson, and *Lady Caroline Lamb* for Robert Bolt.



ADELA CLARA

Choreographer **Adela Clara** makes her San Francisco Opera debut with *La Traviata*. She studied Spanish dance with some of the world's greatest masters, including Maraquita Flores, Roberto Ximinez and Manolo Vargas in this country, and Victoria Eugenia, Maria Rosa Merced and Martín Vargas in Spain. She founded Theatre Flamenco, the San Francisco Spanish dance company, and served as its artistic director until 1983. She has received numerous awards and recognition from the National Endowment for the Arts and the California Arts Council, and has served as a panelist for the dance programs of both of those agencies. In 1985 she received the first choreographer's award given by the San Francisco Bay Area Dance Coalition Isadora Duncan Awards, and for several seasons acted as a judge for San Francisco's popular Ethnic Dance Festival. In addition to her work as a choreographer, Miss Clara coaches Spanish dancers throughout the United States. Previous opera credits include productions with New York City Opera and the Seattle Opera.



THOMAS J. MUNN

**Thomas J. Munn** is lighting designer for *Salome*, *Die Zauberflöte*, *La Traviata*, *Nabucco*, *Les Contes d'Hoffmann*, *Roméo et Juliette* and *The Queen of Spades*. He also designed sets for *Nabucco* and co-designed those for *Salome*, both seen for the first time in 1982. In his 12th year with the Company, he has been responsible for lighting over 100 productions for San Francisco Opera, including the lighting and special effects for all four operas of the 1985 Ring Festival. He has also designed the scenery as well as the lighting for *Lady Macbeth of Mtsensk* in 1981, *Roberto Devereux* and *Pelléas et Mélisande* in 1979, and *Billy Budd* in 1978. In addition to his numerous design credits for the War Memorial stage, Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet and film. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila* in 1980, *Aida* in 1981 and the Pavarotti concert of 1983. Recent projects include lighting and projection designs for *Madama Butterfly* for the Netherlands Opera; scenery and lighting for Hartford Ballet's productions of *Coppélia* and *The Nutcracker*; and lighting designs for Connecticut Opera's *Hansel and Gretel*. He also served as lighting director for last May's "Aid and Comfort" benefit and telecast. In 1986 Munn formed "Munn/Janus Associates," through which he handles his architectural lighting and consulting projects. He is currently on the board of directors for the Waterfront Theatre Project in San Francisco, and a consultant for the new Muziektheater opera house in the Netherlands.



# Surprised By Joy

By NINA BECKWITH

Thirty-nine travelers to an antique land left San Francisco on March 17, 1987, carrying more than the customary quota of luggage. They had boxes of nails and hinges, pieces of plywood and sugar pine, cans of spray paint, sheaves of scenery designs and photographs. They had costumes and wigs, not worn but carefully stowed in cartons and trunks. Ahead of them had gone air-freight shipments of music scores, orchestra parts, and, packed on ten-foot pallets, the sets for an entire opera.

For these were no ordinary tourists. This was San Francisco Opera's Western Opera Theater enroute to China to become the first professional American opera company to perform in the People's Republic.

The invitation to Shanghai had come through San Francisco Mayor Dianne Feinstein, who has actively promoted cultural exchanges between San Francisco and Shanghai since they became sister cities in 1980, and through Sister Cities

International, Inc. United Airlines had backed the choice of Western Opera Theater as a feature of its Royal Pacific Cultural Exchange, marking the opening of its routes to Asia and the Pacific, and generously provided transportation and

hotel accommodation in China.

The months of preliminary planning via a stream of letters and telexes across 6,000 miles had taught the American opera troupe and the Chinese a good deal about each other. Recognizing the com-



Western Opera Theater tenor Robert Swensen in a lively Shanghai discussion with two tenors and a soprano, all three students of the Shanghai Conservatory.

---

*Nina Beckwith is a free-lance writer specializing in the arts. A former Time magazine overseas correspondent, she has been associated with the San Francisco Opera and the Festival of the Two Worlds in Spoleto, Italy.*





*We specialize in meeting the unique financing needs of the luxury home, apartment, condominium, second home and cooperative buyer.*

*Please call James H. Herbert II, Gordon R. Taubenheim, or Katherine August for a personal consultation.*

## FIRST REPUBLIC BANCORP INC.

221 Pine Street, San Francisco, CA 94104 (415)392-1400  
San Francisco Los Angeles Escondido Del Mar La Mesa

plex problems of taking an opera company to such unfamiliar territory, United Airlines had arranged an advance scouting trip in July of 1986 for Christine Bullin, Manager of the San Francisco Opera Center, so that she could learn something of how things were done in China, meet the Shanghai hosts, and brief her troupe on the behavior that would be expected of them as honored guest artists.

As the leading opera touring company in the U.S., Western Opera Theater (WOT) expects its singers, nearly all of them fresh out of the Merola Opera Program, and its stage technicians to learn resourcefulness in adapting to different theaters and audiences, and coping with weather and other unforeseeable hiccups on the road. The China tour was the culmination of WOT's 20th anniversary season, during which the company had performed *La Bohème* in English in 55 communities coast to coast.

Since 1982 WOT has been part of the San Francisco Opera Center, along with the Merola Opera Program, Brown Bag Opera, the Adler Fellowships, the Showcase productions, and other programs comprising the country's most complete institution for the training and professional development of outstandingly gifted young opera artists.

More than an extension of its domes-



## RIMS & GOGGLES

OPTICAL BOUTIQUE

### SAN FRANCISCO

445 SUTTER ST.

397-6511

3701 SACRAMENTO ST.

386-6866

### MILL VALLEY

606 STRAWBERRY VILLAGE

383-9480





During an orchestra rehearsal for the upcoming performance of *La Bohème*, interested Shanghai residents gather to see and hear what's going on.

tic tour, the WOT China visit was conceived as an opera people-to-people exchange. In addition to WOT's 15 young singers, the alternating casts for three performances of *La Bohème* given in Italian at Shanghai's 1700-seat City Hall Theater, its nine-person production staff and its managers, the company included veteran conductor and WOT music director Evan Whallon; coach and assistant conductor Patrick Summers; San Francisco Opera's Master Carpenter Michael Kane and its Master of Properties Ivan Van Perre, and Dan Balestrero, director of the American Opera Workcenter Division of the Sundance Institute in Salt Lake City, who has taught acting and stage movement at the Opera Center.

During ten days in Shanghai they held master classes in music and stage technique at the Conservatory of Music and took part in technical theater exchanges at the Drama Institute. Besides their *Bohème* performances, WOT's singers and conductors had those same few days to prepare a full-length gala concert with Chinese singers for the Conservatory of opera solos, duets and ensembles, and selections from Broadway musicals. By now a number of western musical and theatrical performers have toured China, but this joint concert was the first time an audience in China saw Chinese singers performing western music—some of it never before heard there—together with western singers.

For all the advance planning, the entire Shanghai enterprise was a revelation to both Chinese and Americans. The encounters in all areas produced one joyful surprise after another.

You have to get the scene—a huge metropolis of twelve million in a land of one billion, China's largest commercial and industrial city, the one that suffered the most from foreign domination but is now proud of its international districts; streets swarming with bicycles, everyman's mode of transport, as well as cars

and buses; coal smoke in the cold air outside, cold studios and rehearsal halls, people never taking off their coats and mufflers if they are Americans, people in quilted jackets if they are Chinese; people who have few material goods or comforts but enormous openhearted generosity, who are proud of their ancient culture and intensely eager to learn, and who, as revealed in this encounter, are learning to perform western music and opera with astonishing talent and skill.

A video documentary team, under Dan Balestrero's direction, accompanied the WOT tour and captured moments as they happened, in the charmingly stilted translations of the Chinese interpreters or in the unimpeded words of the English-speaking Chinese and the Americans, some of whom shared their vivid recollections for this story after they returned home.

#### Teachers

*Evan Whallon* (second day of *Bohème* rehearsal with Shanghai Opera Orchestra):

They had done the opera last fall and I had done it a great many times. We started with somewhat different concepts so they had to look at their parts with new eyes and I had to teach them how I felt it should be played. Words aren't needed for the basics—music is really a universal language—but it's harder to convey nuances through translation. They work very hard to get it. They asked me 'please tell us



A costume from San Francisco Opera's production of Reimann's *Lear* is being shown by Clifford Hestdalen to Shanghai Drama Institute faculty members.





Judy Disbrow, WOT makeup supervisor, demonstrates western makeup techniques on the face of Laurinda Nikkel.

the order of rehearsal so if we're not playing we can go off somewhere and practice our parts.' These people don't want to waste a minute. Whenever they have a chance to learn they want to do it.

(Near the end of stay): My biggest pleasure has been in getting around communication with language and really getting response from these players. I've discovered that the people here in music are very great colleagues, warm, talented and genuine people. They want to succeed and they want you to help them succeed. They want to have life in China that does include music and things their talent would help them to get.

They have very fine singers whose chief lack is the opportunity to hear and see opera. Nor do they have the scores and recordings, the language and diction classes American conservatory students would have. That's why we're here; to help close this gap a little, work critically with them, bring opera staged in a realistic way with young singers, and give impetus to their young singers.

Dan Balestrero (after his acting class for Conservatory singers):

I'm overwhelmed. It's stunning to find the depth to which they understand music, their greatness of heart and soul. These are people of tremendous discipline, tremendous resources: it's just a matter of helping them find their own abilities, tap into the access code. Yes, they lack familiarity with performing practice because they haven't been exposed to it.

But the emotion is there. You can teach people how to sing, teach them how to move, the elements of acting, but you can't teach them how to feel.

It's astounding to hear the fruits of their hard work and to feel such intensity when you're supposedly coming to show them and you somehow assume it's going to be at an elementary level. What I feel is C.S. Lewis's and Wordsworth's 'Surprised by Joy.'

It hasn't been difficult to get them to act out what's in the music. They're very conservative by custom, not used to displaying emotion, but the tenor in the *Faust* love duet, for example, began to feel it was right to take the hand of the soprano and look into her eyes. Once having got the idea they've done some amazing things. Their capacity to take new information and make immediate use of it is really remarkable. And the extreme gentleness and kindness of these people... We as Americans will be taking much more home with us than we're leaving with them.

Patrick Summers (while rehearsing for the concert):

Their vocalism is extraordinary. They all have incredible control of the *passaggio* area of their voices, especially the tenors. That area around D and F above middle C is often a problem for tenors but these just sailed right through it.

I'm 23 and I learned to read music before I could read words. Here they are working against such odds and they get so

DALLAS HOUSTON CHICAGO

WASHINGTON NEWPORT BEACH BEVERLY HILLS PALM SPRINGS SAN FRANCISCO

ATLANTA FT. MYERS FT. LAUDERDALE BOCA RATON PALM BEACH PHILADELPHIA

Size 14 to 46  
We Have  
It All!

*The  
Forgotten  
Woman.*  
DESIGNER FASHIONS IN LARGE SIZES ONLY  
550 Sutter Street  
San Francisco

NEW YORK MANHASSET FT. LEE

**OVERTURES**

Now open in the  
Performing Arts  
Center Garage

We invite you to  
come in and see  
our fine selection of

Cosmetics	Cards
Fragrances	Magazines
Sundries	Gifts
Make-Up	Candies
Jewelry	Beverages
Assorted Chilled Wines	

**OPEN DAILY**

**370 Grove Street  
San Francisco, CA 94102  
(415) 861-2212**



much done. My generation in China had no chance to learn western music as children during the Cultural Revolution. These orchestra musicians are playing beat-up brass instruments that were hidden under floorboards for years; their French horns have valves strung together with shoestrings. It's very hard for them to keep things in tune.

For the concert we're doing a lot of difficult music—Mozart, *Faust*, *Pagliacci*, the Fugue from *Falstaff*, the 'Tonight' quintet from Bernstein's *West Side Story*—they'd never even heard that before. The first time they played the lovely poignant 'Tonight' theme the cellists had tears running down their faces.

(After the concert): We did it! It worked and we all feel such tremendous buoyant uplift. This orchestra is used to rehearsing something like the *Figaro* overture every day for three months. In ten days they not only reworked *Bohème* but learned the whole concert. The singers and musicians here have such passionate desire to possess this music, this culture. I don't know how we can leave right at this moment when things are starting to happen.

These last two weeks—it's like being hit by a train. We stopped over in Peking and saw the Forbidden City and the Great Wall . . . the vastness of this country, the spiritual link of 5,000 years. When they show you something and say modestly that it's only 400 or 500 years old, you realize that's twice the age of our country. What adventure and discovery for a boy from a small town in Indiana!

It may sound cliché-ish or highflown but I've had a real sense of the world while we were doing this, not only of Shanghai and San Francisco, of the importance of exchanging cultures and making friends in other countries. Now when I read about China I'll think of the people I know in China and that means a lot to me. I'm going to become music director of WOT and take the tour out next fall. That's a very great break for me for which I'm extremely grateful to San Francisco Opera. We're talking about coming back here, too, and I'm hoping that this connection with Shanghai can become really solid.

**Stage Production People** (Recollections of trip)

*Michael Kane:* For our workshops with the teachers and department heads at the Shanghai Drama Institute, I took the



Evan Whallon conducts "Libiamo" from Verdi's *La Traviata*, with two students of the Shanghai Conservatory as soloists, and members of Western Opera Theater as chorus.

ground plans and construction blueprints and some photos of Act Three of our San Francisco Opera *Bohème*. I also had a large boxful of samples so I could show how this flat from the blueprint was made of this material, what scrim we use, and aluminum, and types of lumber, sugar pine and Douglas fir plywood. They loved the prints and photos, which I gave them, and they were extremely interested in seeing how we develop the designer's concept from rough sketch to the way it finally works on our stage.

They asked a lot of intelligent questions which weren't always complicated to answer because we have so much more experience in our kind of stagecraft.

Every day I walked through the streets for miles and while the singers and orchestra were rehearsing I went on tours outside the city to farms and villages and saw how every inch of space in that country is used. Everything about China was awe-inspiring.

*Ivan Van Perre:* The Drama Institute has 400 students selected from all over China. After a four-year course, its graduates go into movies, television, the technical side of radio, and into Chinese opera and theater. They're not as divided into separate professions as we are. From what I saw, their lighting students must be electrical engineers by the time they graduate: they not only make their own lighting instruments, they make their own light bulbs.

We had photos of our scene shop facilities, and several of our major productions, our *Aida*, our *Carmen*, so we could explain how things like the back wall move. In one respect they put us to shame when they showed us props they use in a Chinese opera. Those were heirlooms, craft works that just blow your mind.

We took 24 boxes of the different types of hardware we use and we left it all with them. We had samples of plastic, which they have too, and cans of spray paint, which they'd never seen. I remember one fellow who sprayed gold paint on a piece of plywood and tried to figure out why it wouldn't scrape off. They have the same desire to learn our theater crafts as they have for music. The door is just opening . . . can you imagine what an exciting thing that is from their standpoint?

They were interested in our labor structure, too, and our taxes and economic problems. Those problems are the same whether you have to beg the money from the state or from private supporters. You can never accomplish quite what you want because there's never enough money. All over the world we build scenery whatever way is cheapest and fastest; in China they'll use the same board until it disintegrates because they don't have lumber, which we take for granted in this country.

I spent eleven years touring with WOT and I don't think I ever experienced



anything as exciting as that opening night in Shanghai. I must have heard thousands of *Bohèmes* over all my years in opera but that was one of the most moving and dramatic I can remember. The concert was great, too, and I'd like to see our Merola Program bring some of those Chinese singers over here. You can really feel their search for knowledge in opera and theater crafts. I'd like to help give them a little more.

*Jack Gwinn, WOT Assistant Production Manager:* The smell of sulphur was constantly in the air in Shanghai because they burn coal. It reminded me of visits to my grandparents in West Virginia.

When I got to the City Hall Theater all the sets for *Bohème* had arrived. They had come 6,000 miles and were transhipped in Beijing but we lost only one table leg, easily replaced. Then I met the six local theater crew members assigned to us. Normally on our U.S. tours we request twelve people, so we were a little skeptical at first. But we soon found that those six professional stage people could do the work of twelve, which was a very delightful surprise. Two of them acted as our interpreters. We got along very happily with all of them: they were very enjoyable people. After the first 20 minutes when they saw what we were doing, they started moving a lot faster than we did.

They had never seen anything quite like our set. For traditional Chinese opera they use one basic simple set and very few props. When they did *Bohème* at the

Shanghai Opera they built a very massive set on wagons and they had only two people backstage to roll it on and off. We explained the sequence of moves for our scene changes, thinking we'd have to go through it several times, but once was enough. They knew exactly what to do and when, and they were always there ahead of time for the cues.

I'd like to go back to China; it was a mind-expanding experience that makes you examine your own attitudes and values. Perhaps I could teach English; my sister is doing that in Japan and a friend of mine has done it for two years in Taiwan. I'd like to learn Chinese and live in that country.

#### Singers

*Conservatory singers after Dan Balestrero's class (through interpreter):*

— I learned a lot about conveying emotion. This is a different way for me to do that.

— He gave us a very accurate idea of the story in the music and very detailed description of what he wanted.

— I feel great charm in this director and learned a lot from his class.

— I really want to do all I can to meet the director's demands because I am not very experienced in acting. I hope I do a good job.

— One night I was listening to the Voice of America and I heard them announce a piece from *Porgy and Bess*, 'A Woman Is A Sometime Thing,' so I recorded it and imitated from it. I tried to get the feeling. Today he made me relax



*Michael Kane, San Francisco Opera's master carpenter, poses with a Chinese colleague in the set of WOT's La Bohème.*

## Max's OPERA CAFE

Join us before or  
after the performance  
for dinner,  
dessert,  
cocktails,  
and entertainment by  
our own singing servers.



*"Everything you always  
wanted to eat"*

Van Ness at Golden Gate 771-7300

*In the new fashionable  
area of the city*

## Matsuri

AUTHENTIC JAPANESE CUISINE  
395 Hayes Street at Gough  
(415) 552-1151

One block behind  
the Opera House and  
Davies Symphony Hall

#### LUNCHES:

Monday—Friday from 11:30 to 2:00 pm

#### DINNERS:

Monday—Saturday from 5:00—10:00 pm





Shanghai Opera House technical crew poses on stage with Steve Mitchell and Tom Kline of the Western Opera Theater crew.

and understand that the song is laughing.

*Mme. Zhou Xiao-Yen, Conservatory teacher:* It was very exciting. We thought our young artists were more or less timid but today Dan just pulled their feelings out. We were quite surprised and thrilled, so everybody applauded. I didn't expect that they would respond so quickly; usually it's difficult to get them to see in their minds what is happening in the music and then let their temperament come forth.

*Mei Ling Lu, herself an opera singer and translator, watched Balestrero's class and wrote this account for a Shanghai paper:* "Yu Hai Long was uncertain of how to act when he was singing. Not enough time for Dan to demonstrate stagecrafts then. 'Come on, look at me, look at my eyes,' stood in front of the platform, Dan began to 'conduct' his singer. Yu followed Dan's hands. The more Yu looked at Dan, the less nervous he became. His emotion awakened, his creative power was growing and his top notes were noticeably improved. Within a few minutes Yu transformed into completely another singer, a skillful opera-actor singer. Gershwin's music was presented ideally. Next was soprano Wang Hong, a prizewinner student but an inward girl too shy to act. When she began to follow Dan's 'conducting,' there was a seemingly improvement in both her voice and her stage-appearance. Dan's eyes and hands guided her voice. The love duet in Act II of *The Pearl Fishers* was not an easy one to handle.

Now, so beautifully she sustained the dreamy melody as Dan quietly gazed at her and sat at her feet, though the words sung in Chinese, tears down Dan's cheeks drop by drop. Bizet's music won!"

*Michael Davis, WOT singer (After Bohème performance):* It was one of the biggest highs I've ever had, the reception we got from that audience. We weren't expecting half of what we got. Doing this in China was far more special than any of us thought it was going to be.

I had a teacher who called opera the Olympics of the arts. If you're going to bring music into your culture, I guess we think opera's it and we're happy to have the chance to be a part of their growth as a culture center.

*Laurinda Nikkel, WOT singer:* I felt terribly excited last night, more than for any show I've done on the whole tour, mostly because I knew I was working to an audience that had never seen our kind of *Bohème* performance before. If we're in a place where it's cold, I always go outside before the third act and walk around so when I do Mimi's entrance I'm still feeling cold. It was totally unnecessary last night because I was chilled to the bone, even with the heat on. A lot of this city looks like Paris; it was real 'verismo.'

The most important thing I learned from China was humility. The people in *Bohème* live on very little but love and poetry and philosophy and I think the people in China do the same thing.

I got to know a couple of people in the orchestra as good friends. Last night one of the girls who is a violin player came up to me and started to embrace me, after I had sung Mimi. She couldn't quite go that far; it was a bit too much for the Chinese reserve, but even that she wanted to was a phenomenal thing for me.

*Tom Potter, WOT singer:* The gain from this trip for me was not so much musical as personal. But there were some musical benefits: if you can sing and see your breath freezing in front of your face I guess you can sing anywhere. We learned something about ourselves, about endurance and pacing.

The people here are simple in the best way, sincere, warm, very curious about our world. We found we could communicate with them without knowing any words. I had a good rapport with the principal cellist in the orchestra and he did teach me one word that means the best, the greatest, in Shanghai dialect. I said it to the local children who were in the café scene in *Bohème* and to the people in the market. They loved it. The way those voice students work here makes most American students seem like goofballs. Just because you've been given talent doesn't mean sit back and coast. You have to keep reaching for your own maximum: for the Chinese that's reaching into another culture via music.

*Ann Panagulias, WOT singer:* Singing with a Chinese partner in the concert is very important to me. During rehearsals we began to look at each other more and interact more. I think she feels more at ease with me; we know each other's voices now and can feel when to stretch or pull back. I feel I've made a friend; I have her address, her boyfriend speaks English and I have someone at home who can write Chinese. I want to send her scores, especially of *Così fan tutte*, her favorite opera. It's so difficult for them to want to learn western opera, so much about it that we just take for granted. I think about that a lot, how much we have in America.

After that last *Bohème* it was wonderful just seeing the appreciation that audience gave us. It wasn't like 'Wow! they were really good and let's give them a big hand.' It was appreciation that we came and gave that to them, because it was a gift we shared with them. I'm thankful that my art form could bring joy to them. ■





## Le Parc offers you a great luxury suite even when your budget affords a good hotel room.

**A**t Le Parc Hotel we believe in business. And good value is good business. All 154 luxury suites at Le Parc come equipped with multi-lined telephone systems. Each suite provides for a comfortable conversation/entertainment center



separate from the sleeping area. And, if your in-suite facilities still aren't sufficient for your company, our conference rooms and multi-lingual staff are there to run things your way.

**W**e also believe in relaxation. That's where the rooftop tennis court comes in, and the swimming pool, the spa, the gym, the private



restaurant/bar and the in-suite gourmet food service.

**G**ood business also dictates a good location. Ours is excellent: a quiet residential street at Melrose and La Cienega, immediately adjacent to



Beverly Hills. The recording, movie and design industries are our neighbors and downtown is only 20 minutes away.

**L**e Parc is a member of L'Ermitage Hotels. Our flagship Beverly Hills hotel, L'Ermitage, is the only all-suite Five Star, Five Diamond hotel in America. All five L'Ermitage hotels are intimate, luxury, all-suite hotels and share the L'Ermitage standards of quality and service.

**C**ontact your travel agent or call us directly. You'll find out how comfortable good business can really be.

L'ERMITAGE HOTELS, 800-424-4443



MONDRIAN    L'ERMITAGE    BEL AGE  
LE PARC    LE DUFY

**A Collection of Originals.<sup>SM</sup>**

Outside the USA and Canada Telex 4955516 LEGG



# Company Profiles: Jerry Sherk

*This on-going series of interviews introduces our readers to a cross-section of San Francisco Opera Company members who never get to take a curtain call, but whose activities are very important in the process of making opera happen.*

When the conductor gives the down-beat for the opera to begin, the second show of the day gets underway at the Opera House. The first one begins about 30 minutes earlier, backstage. That's when stage manager Jerry Sherk begins the call of the wild, summoning the dramatis personae of the day's main event to their places in the wings and in the pit.

It would be difficult to determine which is the greater tonic to the collective nerves, the mellifluousness of Sherk's voice as he calmly calls the "ladies and gentlemen of the orchestra to the pit, please," or his general air of security, suggesting that not only he but everything else is completely under control. In any case, the combination of the two works nothing short of miracles. Whatever the elixir, if they could bottle it, they could close down the country's psychiatric wards the same day.

On opening night, when the only thing higher than ticket prices and high-fashion hemlines are the anxiety levels backstage, Sherk, 30 seconds into the overture to *The Barber of Seville* (a point unambiguously marked 0:30 on his piano-vocal score), turns to a colleague and remarks with a breathtaking mixture of sincerity and irony, "It's going pretty well

so far." His comment redefines the power of positive thinking. The more so when one considers what was happening at — 5:00. Backstage personnel of every stripe have "just one question for Jerry."

It goes something like this: "Jerry do I have time to get this prop across the stage Jerry can you hear us we can't hear you over the speaker Jerry have you seen Maestro Zedda Jerry how late are we starting tonight?"

"Yes. I'm having some problems with my headset too, but it'll be OK. He's with Mr. McEwen. Seven minutes." There's no peace to be had until he gives the magic words: "House curtain—Go." and then "peace" is relative to say the least. For the duration of the show, Sherk calls every cue: every curtain (up or down), lighting change, follow-spotlight move, stage carpenter maneuver, rail cue (for scenery that is "flown" in from over the stage or moved on from the wings mechanically), prop cue, trap door cue, and sound cue. The thrill of being able to cause a thunderstorm on stage merely by saying, "Lightning—Go" is qualified by having to make sure that it happens in time to the music.

"It looks like more than it is," Sherk says, once again trying to reassure others. "It's ultimately my responsibility to be

sure that everybody is there. Beyond that, just about every one of my responsibilities is shared with someone else." For that matter, serving as stage manager is a responsibility he shares. He "calls" five of the productions each season; the other five are called by—stage manager Jamie Call!

Sherk estimates that three-quarters of his time is spent rehearsing or calling shows. The other quarter goes to the administrative tasks that have added one word to his job title: production stage manager. In addition to doing his own work, he supervises that of the company's three assistant stage directors, five production assistants, and the administrator of the "supers"—both supernumeraries and supertitles. "I try to take care of as much of the administrative work as possible off season," he says. "Once the season starts, the production schedule turns this into a seven-day-a-week job, and a 10-hour day is a short one."

In a striking number of ways—distinctly not including temperament—the stage manager is to the backstage world what the conductor is to the pit and the stage. Working from heavily marked scores, both shape and guide performances without, in the strictest sense, themselves performing. "Although it may seem otherwise, I'm not really telling people what to do backstage," Sherk says. "Everybody I cue knows perfectly well what to do and what the cues mean. I'm just helping them, facilitating the process by seeing to the timing of it all."

Although hardly unusual in the opera world, Sherk's route to his job has been somewhat circuitous. His first involvement in backstage work came while he was a student of music theory and French horn at the Manhattan School of Music (located in East Harlem then). "The school had a good opera department but very little space, so we had to build scenery right on stage. I had done some amateur cabinet making and had done various kinds of woodworking, so I had the basic skills—and I was available nights.

"One thing led to another, and soon I



MESSICK

Jerry Sherk at the stage manager's desk.



was involved with the New York theater underground, a fascinating group of people. I liked them, and I was turning into a fair theater carpenter—to the point where soon I was doing a lot of it, not just for opera but for some Off-Broadway productions. Gradually, I realized that I was having a lot more fun doing that than what I was being trained for.”

Sherk then worked for five years as a stage manager and technical director for Washington Opera, at the Kennedy Center. “At that time, the Washington company did only four productions a year with just four performances of each. And the company didn’t do its own new productions. When the administration decided to do a particular opera, it looked around for the company with the best production to rent.”

He came to San Francisco in 1980, hired on a seasonal basis because the company did not yet have a summer season. In 1982, Sherk went fulltime. “Needless to say, this is a cut above my experience in Washington. The major difference—and the wonderful thing about San Francisco—is that here we have all our own shops, from scenery to props

to crafts to costumes to wigs, so that when we undertake to do a new production, we can do it all. What that means is that everything can be done to our own high standards.

“The first two productions I worked on here were *Samson et Dalila* and *Die Frau ohne Schatten*. In their own ways they’re both difficult shows—but when I saw that

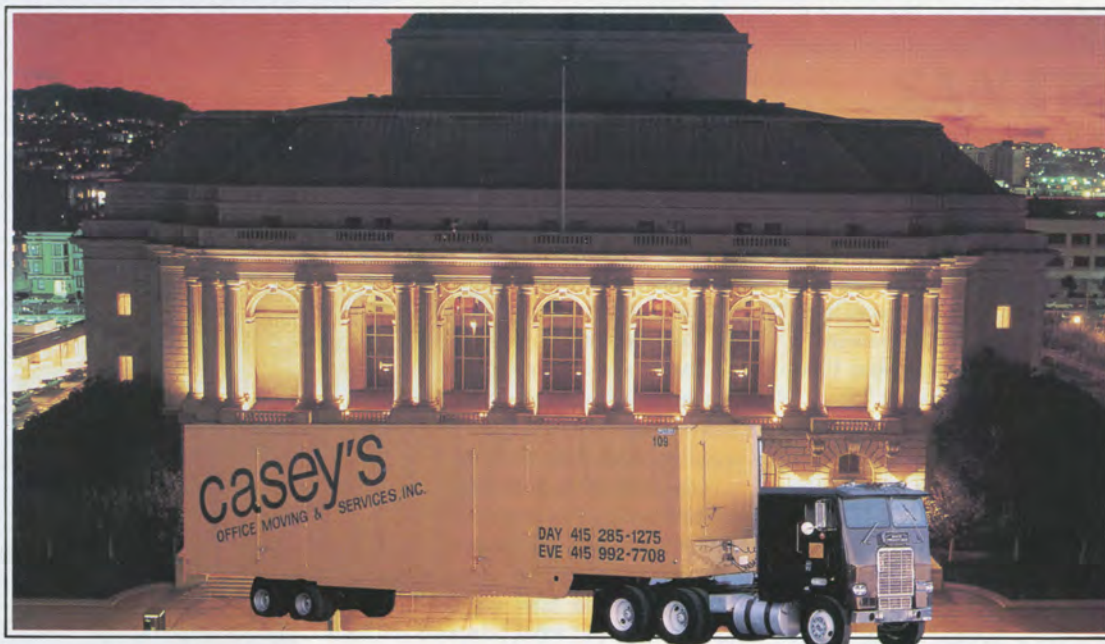


Jerry Sherk, San Francisco Opera’s production stage manager. MESSICK

my first production was with Plácido Domingo and Shirley Verrett and my second was with Birgit Nilsson and Leonie Rysanek, I knew I had done the right thing. And both of the shows were strong technical challenges as well. There are some really difficult scene changes in *Frau*, and not only do they have to be timed with the music, they have to be done while there’s music playing. The difficult technical things in *Samson* all happen in the last ten seconds—but knowing all night that those ten seconds are coming has a way of wearing on you.”

When he’s calling a show, Sherk can be found at the stage manager’s desk, perched on a stool in the wings just off downstage right, at a desk that is archaic, small, cluttered, completely exposed—and, Sherk says, just the way it ought to be and just the way it is in opera houses around the world. The tools of his trade, in addition to his score, are a running sheet, or printed table of entrances, exits, and other cues, all carefully timed; a television monitor, with two screens, showing both stage and conductor; a digital clock calibrated to seconds; a stopwatch to time everything from scene

## OFFICIAL MOVERS FOR THE SAN FRANCISCO OPERA, BALLET AND ACT



SPECIALISTS IN OFFICE AND COMMERCIAL RELOCATION

**It's Your Move!**  
**casey's**

24 HOUR SERVICE

DAY (415) 285-1275

7 DAYS A WEEK

OFFICE MOVING & SERVICES, INC.

EVE (415) 992-7708





Jerry Sherk on his way to solve a problem during a 1982 dress rehearsal of *The Rake's Progress*.

changes to intermissions (“timing is everything”); and a sophisticated eight-channel communication system that allows him, with a phone operator-type headset with mouthpiece, to communicate with people in dressing rooms, prop rooms, chorus and orchestra rooms—you name it—and to tune them in and out in such a way as to cause the least amount of auditory confusion both to them and to himself. He flicks switches with the speed of a short-order cook.

“Whenever I give a cue, I also try to watch to see that what I’m cuing is actually happening—and at the right moment,” he explains. “There are lots of individual moves that can be controlled and fine-tuned as we go along. And the closer attention I pay, the more I can help make things even smoother the next time. It’s one of the pleasures of reviving a production that we’ve done before; I like having the chance to do it better.”

Critical as vigilance is at every moment, calling a show is in many ways less stressful than rehearsing one. At the rehearsal stage there are infinitely more problems to resolve, more things to find out, and more questions to answer that begin with the word “Jerry” and are often delivered in sharp tones. “This year’s production of *The Magic Flute* is a good example,” Sherk says. “It’s a difficult show because there are lots of scenes, lots of scene changes, and there’s a tremendous amount going on in each one. And never mind that none of us has ever done this show before—and that Mr. Hockney is

out in the house—but we’re expected to do it perfectly the first time, in the dark, and silently.

“The thing is, I’ve been around long enough that when people yell, I know they’re not yelling at *me* because I’m the stage manager, they’re yelling at me because I’m the *stage manager*. And I can understand their frustration too. They’ve worked, sometimes for years, on a production, and it all has to come together in just a few days of technical rehearsals. The pressure on them is in many ways greater than it could possibly be on me. It’s their vision, after all, and their names on the product. And when they need to ventilate, I’d far rather it be at me than at the artists or at the stage crew. Those are the people who really have to perform, and being yelled at is only going to make their jobs harder.”

Sherk also thinks that directors and designers are, by and large, far less temperamental than they are reputed to be. “John Conklin, who has designed our new *Traviata* is a perfect example. Working with him is always a breath of fresh air. In the first place, he’s solution-oriented, and, in the second place, he knows first-hand what we do and how we do it. So he knows how to get what he wants without making a fuss. He’s so friendly and understanding that you just want to do things well for him. And then there’s the gratification of the product. This *Traviata* is just breathtakingly beautiful—in a sculptural way, almost like a movie set.”

Defending both artists and stage

hands comes absolutely naturally to Sherk. He makes no bones about the fact that one of the pay-offs of the job is the opportunity to work with the top operatic artists in the world. And without missing a beat he adds, “San Francisco’s stage hands are the best in the world. Not only are they skillful, but they’re proud of what they do, which makes a tremendous difference.

“Very few major companies anywhere in the world could put together new productions with as few rehearsals on stage as we have. We can do it because our people are so resourceful. Just the other day, we needed to have a piece move faster than it was possible to move it with the piece of machinery we were using. What we soon figured out was that the way to make it move as fast as it needed to was to move it by hand instead. That’s the kind of crew we have here, not just able but willing.

“Working with these people is the reason I’m here in the first place,” he concludes. “There’s no other stage manager’s job I’d rather have. This is the best job in the country—doing what I do.” ■

—Timothy Pfaff



Jerry Sherk ponders a reluctant piece of scenery during an early rehearsal for this season’s *The Magic Flute*.



The Classic Stations KKHI 1550 am/95.7 fm  
Present

# The Great Waltz

Live Music, Dancing and Dessert Buffet



Fourth Annual  
Viennese Extravaganza  
celebrating the birthday of the  
Waltz King, Johann Strauss, Jr.

FEATURING THE  
**SAN FRANCISCO  
CONSERVATORY ORCHESTRA**

Saturday, October 24, 1987 9PM

St. Francis Hotel

Grand Ballroom, Powell & Geary, San Francisco

*Period Costume or Formal Attire*

**TICKETS: \$35**

By Mail: Send check or money order to KKHI, Great Waltz,  
335 Powell Street, San Francisco, CA 94102.

Tickets also available through **BASS  
TICKETMASTER**

THE WAREHOUSE & TOWER RECORDS  
415/762-BASS • 408/998-BASS

Proceeds will benefit the SF Conservatory of Music

For more information, call KKHI at (415) 986-2151

Presented by KKHI AM/FM in conjunction with:

COLLECTIVE ANTIQUES  
SAN ANSELMO SAN FRANCISCO SAN MATEO

OVER 100 YEARS  
OF SERVICE  
**Conklin Bros.**  
FLOORCOVERINGS

**G. Leuenberger & Co.**  
YAMAHA PIANOS AND KEYBOARDS

**Patrick James**  
Pianos & Keyboards  
- digital & acoustic pianos -

Your Bay Area  
Mercedes-Benz  
Dealers

**WORLD SAVINGS**  
The difference? Security. Strength. Service.



**C**ALIFORNIA

**C**ULINARY

**A**CADEMY



625 Polk at Turk, S.E

LUNCH AND DINNER

Monday through Friday

771-3500

CULINARY ARTS EDUCATION

Professional and Non-professional

771-3536

SAN FRANCISCO  
**OPERA MAGAZINE**

*"We at the San Francisco Opera take pride in providing our patrons with the most highly respected program book available in any opera house in America. The response to the . . . patron survey makes it clear that the magazine's readers are as enthusiastic about the publication as we are."*

Terence A. McEwen, General Director, San Francisco Opera

For advertising information, contact, (415) 554-0441.

110 GOUGH STREET, SUITE 402 • SAN FRANCISCO, CA 94102

**KAWAI**  
INSTRUMENT OF  
TODAY'S STARS  
AND  
TOMORROW'S  
VIRTUOSOS



Although **Kawai** is the official piano of the internationally renowned **Chopin Competition** in Warsaw and the distinguished **Rubinstein Competition** in Tel Aviv, **Kawai** is the #1 selling grand piano world-wide for the home.

For years, **Kawai** pianos have proudly accompanied all rehearsals and performances of the **San Francisco Opera** and **San Francisco**

**Ballet**, but our commitment remains to providing your family with the finest quality piano at remarkably affordable prices.

**R. Kassman** is proud to be **Kawai's** representative in the Bay Area.

**R. Kassman** also features select new and used pianos, such as Bechstein, Hamburg Steinway, Knight, Schimmel, Feurich, and many more of the world's finest instruments.

**R. KASSMAN**

*Purveyor of Fine Pianos*

Official purveyor to SF Opera and SF Ballet

425 Hayes Street • San Francisco • (415) 626-8444

**Sennheiser**  
Listening  
Devices

In order to increase the enjoyment of opera for hearing-impaired members of the audience, the War Memorial Opera House has recently installed a new Sennheiser Listening System. Wireless headphones and induction devices (adaptable to hearing aids) are available at the north end of the main lobby. A rental fee of \$2.00 is requested, in addition to an ID deposit, such as a drivers license or major credit card. The devices can be used in any seat in the Opera House.



**Opera House Tours**

Sponsored by the San Francisco Opera Guild, tours of the War Memorial Opera House will be conducted every half hour from 10 a.m. to 12 noon on the following dates:

- Sunday, October 11
- Sunday, October 18
- Sunday, November 1
- Thursday, November 19
- Sunday, November 22
- Tuesday, December 1
- Saturday, December 5

The cost is \$2 for Guild members (limit 4 tickets per member); non-members \$5. Advance reservations required. For further information, please call (415) 565-6432.



**If You Drive**  
To The Opera . . .

. . . and park in the Performing Arts Garage, remember that you can avoid some of the traffic congestion by using the Gough Street entrance to the facility (between Fulton and Grove).



# 1987 Opera Previews

Information on opera previews and lectures is carried in *San Francisco Opera Magazine* in order to enable patrons to make advance plans. The following is a list of previews and lectures that are open to the public.

## SAN FRANCISCO OPERA GUILD INSIGHTS

Held in Herbst Theatre, Veterans Building, 401 Van Ness Ave., in San Francisco. All informal discussions begin at 6 p.m.; doors open at 5:30 p.m. Series subscription for Guild members is \$16; non-members \$20. Individual tickets may be purchased at the door for \$8. For further information, please call (415) 565-6432. Programs are subject to change.

James McCracken, Paul Plishka and Thomas Stewart 10/19  
Tracy Dahl, Nancy Gustafson, Mary Jane Johnson and Lotfi Mansouri 11/4

## SAN FRANCISCO OPERA GUILD PREVIEWS

### MARIN

Previews held at Park School Auditorium, 360 E. Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8 p.m. Series registration is \$25 for 6 previews (\$20 for students and seniors). Single tickets are \$5 (\$4 for students and seniors). For further information, please call (415) 453-4483 or (415) 388-6789.

*Fidelio* 10/8  
James Keolker  
*Nabucco* 10/29  
George Martin  
*The Tales of Hoffmann* 11/5  
Michael Mitchell  
*Roméo et Juliette* 11/12  
George Jellinek

### SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant, at 8 p.m. Gala held at the Palo Alto Cultural Center, 1313 Newell Rd. Series registration is \$22 (students \$11); single tickets are \$5 (students \$3). Gala tickets \$12.50. For

further information, please call (415) 941-3890.

*Fidelio* 10/6  
James Keolker  
*Nabucco* 10/27  
George Martin  
*The Tales of Hoffmann* 11/3  
Michael Mitchell  
*Roméo et Juliette* 11/10  
George Jellinek

## SAN JOSE OPERA GUILD

Previews held at the Villa Montalvo Center for the Arts, 15400 Montalvo Rd., in Saratoga, at 10 a.m. Series is open to the public at a cost of \$5 per lecture; \$2 for students and senior citizens (free of charge to San Jose Opera Guild members and members of Montalvo). For further information, please call (408) 741-1331.

*Fidelio* 10/9  
James Keolker  
*Nabucco* 10/30  
George Martin  
*The Tales of Hoffmann* 11/6  
Michael Mitchell  
*Roméo et Juliette* 11/13  
George Jellinek

## SONOMA COUNTY CHAPTER

Previews held at various times and locations (see below). Series registration is \$22 for 6 previews (chapter member); \$25 non-member. Single tickets (member) \$5, non-member \$6, students \$3. For further information, reservations and the charge for receptions and luncheons, please call (707) 938-2432 or (707) 539-2730.

*Fidelio* 10/5, 2 p.m.; (Wine and cheese following preview)  
James Keolker  
Piper Sonoma Winery  
11447 Redwood Hwy, Windsor

W O L F E

Adler  
Memorial  
S.F. Opera  
House



PORTRAITS IN BRONZE  
415-655-7871

**TRADER VIC'S**  
An International Experience  
San Francisco 415 - 776-2232  
Emeryville 415 - 653-3400  
and around the world

*Mathray's*  
FULL SERVICE FLORIST

BANQUETS • PARTIES • WEDDINGS  
SPECIAL OCCASIONS


2395 CHESTNUT ST.  
921-3838



The ultimate elegance  
in women's fashions  
designed for you alone.

*Herschelle*  
COUTURIER  
By Appointment Only  
982-0112  
101 JESSIE STREET, SAN FRANCISCO, CA 94105



Victor Davis' 

# TEDDY BEARS

BAR · RESTAURANT · LOUNGE  
 PRE OPERA DINING  
 AMERICAN CUISINE  
 WALK TO OPERA  
 131 GOUGH 621-6766

*Thai Recipe*  
 LUNCH-DINNER

3 Blocks from the Opera House  
*The Ultimate in Thai Cuisine*

472 Turk Street  
 Reservations (415) 775-1512

**NEW ART**  
 AT FORT MASON

**THE**  
**MUSEUM GALLERY**  
 San Francisco Museum of Modern  
 Art Rental Gallery

Building A • Fort Mason • SF • 441-4777  
 Gallery Hours: Tues-Sat: 11:30AM-5:30PM

**VIVANDE**  
*Porta Via*

From the *brindisi* to the *abbuffata*  
 you'll find *l'ottima cucina Italiana*  
 at Vivande

Cafe (Lunch) • Catering • Gift Baskets  
 Open Daily

2125 Fillmore St.  
 San Francisco, CA 94115  
 (415) 346-4430

*Nabucco* 10/26, 10:30 a.m.; (Luncheon  
 George Martin following preview)  
 Sonoma Hotel  
 W. Spain & 1st St. West, Sonoma

*The Tales of Hoffmann* 11/2, 7:30 p.m.  
 Michael Mitchell (Refreshments served  
 following preview)  
 1000 Buckeye Rd., Kenwood

*Roméo et Juliette* 11/9, 10:30 a.m.;  
 George Jellinek (Buffet luncheon  
 following preview)  
 510—2nd St. East, Sonoma

**JUNIOR LEAGUE OPERA PREVIEWS**  
 All Junior League opera previews held in  
 Herbst Theatre, Veterans Building, 401  
 Van Ness Ave., San Francisco. Lectures  
 begin at noon and there is no admission  
 charge. For further information, please  
 call (415) 621-1674, or (415) 331-1036.

*Fidelio* 10/7  
 James Keolker

*Nabucco* 10/28  
 George Martin

*The Tales of Hoffmann* 11/4  
 Michael Mitchell

*Roméo et Juliette* 11/11  
 George Jellinek

*The Making of an Opera/Fidelio* 11/16  
 John Priest

**OPERA EDUCATION  
 INTERNATIONAL PREVIEW SERIES**  
 Previews of the operas of the 1987 Fall  
 Season will be given by Michael Barclay,  
 director of Opera Education Interna-  
 tional. Lectures will be presented in the  
 auditorium of the Berkeley/Richmond  
 Jewish Community Center, 1414 Wal-

nut St. (at Rose) in Berkeley, at 7:45 p.m.  
 Admission to the series of 7 opera  
 previews is \$36; individual admission at  
 the door is \$6. For further information,  
 please call (415) 526-5244.

*The Tales of Hoffmann* 10/5  
*Roméo et Juliette* 10/12  
*The Queen of Spades* 11/16

**FRIENDS OF THE  
 KENSINGTON LIBRARY**  
 A free lecture entitled "The World of  
 Offenbach and the Truth About Hof-  
 fmann" will be given by Michael Barclay  
 on November 6 at 7:30 p.m. at the  
 Kensington Library, 61 Arlington Ave.,  
 Kensington. For further information,  
 please call (415) 524-3043.

**MERRITT COLLEGE  
 OPERA LECTURE SERIES**  
 Merritt College is offering an opera  
 preview class, Introduction to Opera  
 (Music 16), with emphasis on the operas  
 of the Fall Season, on Tuesday evenings  
 at 6:30, beginning September 8. The  
 enrollment fee is \$15. Classes will be  
 held at the College, 12500 Campus  
 Drive, Building R, Room 125, in Oak-  
 land. For further information, please  
 call (415) 436-2425.

**ROBERT GOODHUE'S  
 FALL OPERA COURSE**  
 Ten classes on all of the fall operas are  
 offered, and there is a choice of two  
 series: Mondays from August 24 to  
 November 16 at 6:30 p.m., and Satur-  
 days from August 29 to November 21 at  
 2:00 p.m. Cost for the series of 10  
 previews is \$70; individual previews are  
 \$12. Location: 13 Columbus, San Fran-  
 cisco. For further information, please  
 call (415) 956-1271.





## Services

**Bus Service** Many operagoers who live in the northern section of San Francisco are regular patrons of the Municipal Railway special "Opera Bus."

This bus is added to Muni's north-bound 47 line following all evening performances of the Opera, Symphony, Ballet and other major events. The service is also provided for all Saturday and Sunday matinees.

Look for this bus, marked "47 Special," after each performance in the bus zone at Van Ness Avenue and Grove Street—across Van Ness from the Opera House. Its route is: North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

**Food Service** The lower lounge in the Opera House is now open two hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the Carriage Entrance.

Refreshments are served in the box tier on the mezzanine floor, the grand tier and dress circle levels during all performances.

**Emergency Telephone** The telephone number 431-4370 may be used by patrons for emergencies only during performances. Before the performance, patrons anticipating possible emergencies should leave their seat number at the Nurse's station in the lower lounge, where the emergency telephone is located.

**Watch That Watch** Patrons are reminded to please check that their digital watch alarms are switched OFF before the performance begins.

**Ticket Information** San Francisco Opera Box Office, Lobby, War Memorial Opera House: Van Ness at Grove. 10 A.M. to 6 P.M. Monday through Saturday. 10 A.M. through first intermission on all performance days. Phone charge (415) 864-3330 10 A.M. to 6 P.M. Monday through Saturday.

**Important Notice:** The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for remaining performances in the season may be purchased at this time.

**Unused Tickets** Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 864-3330. Donors will receive a receipt for the full value, but the amount is not considered a contribution to the fund drive or fulfillment of a fund drive pledge.

Opera glasses are available for rent in the lobby. Please note that no cameras or tape recorders are permitted in the Opera House.

Children of any age attending a performance must have a ticket.

Management reserves the right to remove any patron creating a disturbance.

For lost and found information, inquire at check room No. 3 or call (415) 621-6600, 9 A.M. to 4 P.M. For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

**Taxi Service** Patrons needing a cab at the end of the performance should reserve one with the doorman at the Taxi Entrance before the end of the final intermission.

**Performing Arts Center Tours** Tours of the San Francisco Performing Arts Center, which include the War Memorial Opera House, the Louise M. Davies Symphony Hall and the Herbst Theatre take place as follows: Mondays, 10:00-2:30 on the hour and half hour. Davies Hall only: Wednesday 1:30/2:30—Saturday 12:30/1:30. All tours leave from Davies Symphony Hall, Grove Street entrance. General \$3.00—Seniors/Students \$2.00. For further information, please call (415) 552-8338.

Lunch and Dinner Daily  
Sunday Breakfast

1707 Powell Street (415) 982-8123  
**Washington Square Bar & Grill**



• Simple French Food •

Tuesday Thru Sunday 6 PM-10PM

1722 Sacramento Street  
at Van Ness Avenue

For Reservations Call 775 3311

Parking Available

AMERICAN & EUROPEAN  
PAINTINGS

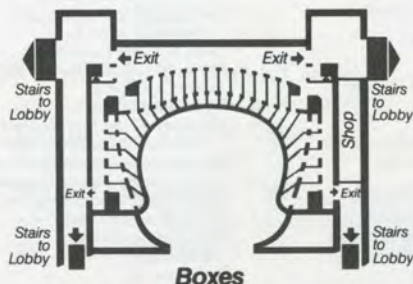
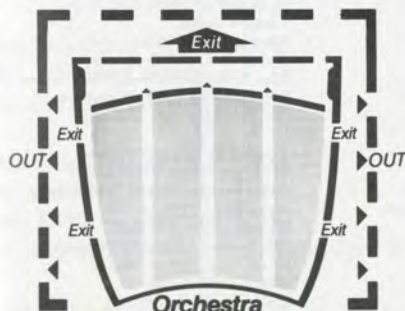
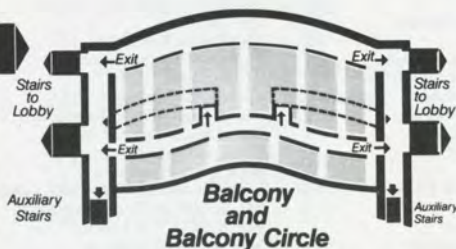
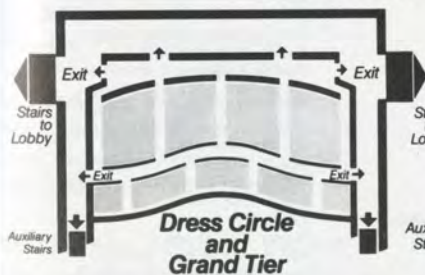
**KERTESZ**  
INTERNATIONAL FINE ART  
GALLERIES

521 Sutter  
San Francisco  
626-0376

125 Tanforan Mall  
San Bruno  
589-8037

### San Francisco War Memorial and Performing Arts Center

#### War Memorial Opera House



**Patrons, Attention Please! Fire Notice:** There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "EXIT" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit. (Refer to diagrams.)

**HAYES  
GARDEN  
CAFÉ**

Serving Fresh Pastas,  
Grilled Seafood and Meats

482A HAYES ST.  
SAN FRANCISCO, CA 94102  
(415) 861-6044



# San Francisco Opera Center

The following Corporations, Foundations and Individuals contributed major support to one or more of the San Francisco Opera Center programs during the last year. On behalf of the San Francisco Opera Center's National Auditions Program, Merola Opera Program, Western Opera Theater National Tours, San Francisco Opera Center Singers National and International Tours, Brown Bag Opera, Showcase, Schwaabacher Debut Recitals, Technical Apprentice Program, Adler Fellowship Program and Advanced Training Institute we offer our sincere appreciation for their generous support.

Mr. & Mrs. Kimball Allen Avanti, Inc.	Evergreen Press, Inc.	Mr. & Mrs. Frank Lim	Mr. & Mrs. Robert Ryan	<b>GIFTS IN KIND</b>
Avcar Rental, Inc.	Film Funds Trust Funds	Loomis Armored Car Service, Inc.	Safeco Insurance Companies	Antonio's Antiques
J.H. Baxter & Company	First California Press	R.H. Macy & Company, Inc.	San Francisco Grants for the Arts	Barkley Sales Co.
Beronio Lumber Company	First Nationwide Bank	Mr. & Mrs. Antonio Mariani	San Francisco Opera Guild	J.H. Baxter & Co.
Britex Fabrics	Friedman & Distillator, Inc.	William Mercer/Meidinger	San Francisco Opera Guild, SF Chapter	Cal East Foods, Inc.
Mr. & Mrs. Tom Brokaw	Gelco, Inc.	Merchandise Methods, Inc.	Marcel Schurman Company	California Patrol Services
Budget Signs, Inc.	Gilbert-Clark, Inc.	Merola Opera Board of Directors	James H. Schwabacher	Carney & Arons Advertising
Business Volunteers for the Arts	Golden Bear Travel	Mr. & Mrs. Lawrence V. Metcalf	Security Pacific National Bank	City of San Francisco Nursery
California Arts Council	Great Western Life Assurance Co.	G.H.C. Meyer Family Foundation	Shaklee Corporation	Flying Dutchman
California Caster & Handtruck Co.	Valerie E. Guth	Sadie Meyer & Louis Cohn Fdn.	Mr. & Mrs. Edwin A. Seipp, Jr.	Gallo Winery
California Merchandise Co.	Michael Hansen Design	Marion Miller	Gail Fredell Smith	Golden State Linen
Capitol Electric Construction Co.	Harrison & Bonini, Inc.	Minute Man Vending, Inc.	Sohio Petroleum Company	Greenleaf Produce
Castle Metals, Inc.	Hayes Street Grill	Musician's Performance Trust Fund	Claudia Stoop	Gulf Water, Inc.
Chevron USA, Inc.	William Randolph Hearst Fdn.	National Electric Supply	Sunset Scavenger Company	Hartmann Studios
Copenhagen	Hertz Shoe Repair	National Endowment for the Arts	Taylor Made Office Systems, Inc.	Hill & Knowlton, Inc.
CORT Furniture Rental	William & Flora Hewlett Fdn.	National Institute of Music Theater	Theater Artaud	Inglenook Winery
Mr. & Mrs. Warren J. Coughlin	Hewlett-Packard Company Fdn.	National Pro-Am Youth Fund	Tour Arts, Inc.	Kenneth-Wilkes
Crocker National Bank Fdn.	Hippensteel & Associates	New York Fabrics, Inc.	Beth Trier	Limousine Service
Crown Zellerbach Foundation	Vija Hovgard	The Oram Group	Richard Tucker Music Foundation	Kimball's Restaurant
Data Processing and	Inn at the Opera	Mr. & Mrs. George Otto	United Airlines	Newport Fish Co.
Accounting Services, Inc.	I.A.T.S.E.	Pacific Musical Society	United Coffee Company	Nob Hill Florists
Dazian's, Inc.	Jacobson's Transfer	Pacific Telesis Foundation	Vicolo	Rollin Peschka
Driscoll Foundation	R. Kassman Pianos	David & Lucille Packard Fdn.	Vorpall Galleries	Print Quick Press
Economy Sales	Mrs. Felton Kaufman	Mr. & Mrs. Evert B. Person	MG West Company	Rossi Meats
Elite Publishing Company	Mr. & Mrs. George M. Kraw	Richard the Thread, Inc.	Western States Arts Foundation	Sister Cities International
European Publishers	Kuleto's	Rollins, Burdick, Hunter, Inc.	Wiley Foundation	Solar Foods
Representatives, Inc.	Richard Lieberman	Royal Viking Line	Xerox Corporation	Sutter Home Vineyards
			Zellerbach Family Fund	Taste, Inc.
				The Tasting Co.
				Chuck Thayer Advertising

## MEROLA OPERA PROGRAM

*Sponsors of the San Francisco Opera Center Auditions and Major Supporters of the Adler Fellowship Program and the Merola Opera Program*

### BOARD OF DIRECTORS

James H. Schwabacher, *President*

Walter M. Baird  
Alfred X. Baxter  
Jean E. Bennett, Jr.  
Phyllis B. Blair  
Mrs. Melvin C. Britton  
Carleton F. Bryan  
Mrs. Peter W. Davis  
Samira B. De Lancie  
Mrs. Sandra Donnell-Faggioli  
Duncan Elkinson  
Mrs. Charles B. Farrow  
Mrs. A. Barlow Ferguson  
Mrs. Nicholas Gannam  
Mrs. Rolf A. Gille  
George N. Hale, Jr.  
David W. Hall  
Horace O. Hayes  
Mrs. Carl Hovgard  
David S. Hugle  
Bruce Hyman  
Don W. Kennedy  
Barbara D. Kokesh  
Dr. Lee Kurlander  
Lili Li Lim  
Christopher Lirely  
Sue Sommer Loos  
Mrs. James K. McWilliams  
Otto E. Meyer  
Herbert T. Nadai  
Rollin Peschka  
Mrs. Mary Riley  
Mrs. Leslie Roos  
Mrs. Alan Rosenberg  
Gerald B. Rosenstein  
Dr. Alan Roth  
Dr. A. Jess Shenson  
Frank D. Stout  
Bruce Walker

### HONORARY DIRECTORS

Kurt Herbert Adler  
Mrs. Starr Bruce  
Mrs. Sheldon Cooper  
Matthew Farruggio  
N. Lee B. Herbst Gruhn  
William Kent III  
Mrs. Bert W. Levit  
Terence A. McEwen  
Mrs. Harriet Meyer Quarré  
Alexander Sanderson  
Jess Thomas

### PROFESSIONAL ASSOCIATES

Ruth Felt  
Florence Wager

### CONTRIBUTORS

Anonymous (2)  
Opera Guild of Southern Arizona  
Auditions Guild of Central Arizona  
Opera Auditions Patrons of Arizona  
Fanny H. Arnold  
Assistance League of Denver  
George L. Barbour  
In Memory of Dr. Richard Bartlett  
In Memory of Mary L. Bennett  
Carole B. Berg  
Mr. & Mrs. L.J. Boggess  
Marion Zimmer Bradley  
Mr. and Mrs. John Busterud  
Mr. Robert Butler  
Barbara Bruser  
Mrs. Sheldon Cable  
Callison Foundation  
Frank A. Campini Foundation  
Dr. Ronald E. Cape  
Mr. & Mrs. William Cawley  
II Cenacolo  
Chicago San Francisco Opera  
Center Auditions Committee  
The Chisholm Foundation  
Mr. & Mrs. Al Ciabattoni  
Marie Bertillion Collins  
Mrs. Martha A. Courson  
Mr. Ron Cowan  
In Memory of Gordon Craig  
Mrs. Jay Darwin  
Mrs. Ralph K. Davies  
Leonardo da Vinci Society  
Miss Gloria Dehart  
Mr. & Mrs. Reid W. Dennis  
In Memory of Jean Donnell  
Bruce Donnell  
Margaret W. Driscoll  
Rudolph W. Driscoll  
Mr. and Mrs. Richard Ehrlich  
Charitable Trust  
Eldorado Foundation  
Fairmont Hotel; Swig Foundation  
Fiduciary Counseling, Inc.  
Mr. Charles H. Fogg  
Mr. & Mrs. Thomas W. Foote  
Mr. & Mrs. Alfred Fromm  
In Memory of Nicholas Gannam  
Mr. & Mrs. Edgar Garbarini  
Donna Lee Grassman  
Memorial Fund  
Gensler & Associates, Architects  
Mr. & Mrs. Gordon P. Getty

William G. Gilmore Foundation  
Richard & Rhoda Goldman Fund  
Otto Guth Memorial Award  
Gropner Memorial Award  
Paul & Mary Haas Fund  
Walter & Elise Haas Fund  
Mrs. Walter A. Haas, Sr.  
Crescent Porter Hale Foundation  
Luke B. Hancock Foundation  
Mr. & Mrs. Robert Harris  
Robert C. Harris  
Hayes Street Grill  
Mrs. Thomas M.R. Herron  
Mr. & Mrs. M.L. Hetzel  
Holmes Foundation, Inc.  
Mr. & Mrs. H.P. Hotz  
Mrs. W.T. Jackson  
Mr. & Mrs. Philip S. Jacobs  
Dr. and Mrs. John Jahn  
In Memory of George Jarrett  
Dr. Lili Kalis  
Dr. & Mrs. Ira Kanter  
Kemper Educational and  
Charitable Fund  
Kent Family Award  
Mr. & Mrs. Naresh Kripalani  
Karl Kritz Memorial Award  
Mrs. Aaron Kurger  
Mrs. Linda Noe Laine &  
Miss Christel McRae Noe Laine  
Mr. & Mrs. William Langenberg  
Mr. & Mrs. W.E. Larkin  
Mrs. Warren Lawrence  
Mr. & Mrs. Edmund Littlefield  
Mr. & Mrs. Irving Loube  
Leona Gordon Lowin  
Memorial Award  
Louis R. Lurie Foundation  
Mr. & Mrs. L.W. Thomas May  
Audrey McComas  
William F. McHugh  
Members of the Merola Opera  
Program Endowment Fund  
Metropolitan Associates of L.A.  
G.H.C. Meyer Family Foundation  
Austin Morris Family Award  
Mr. & Mrs. Tim Muller  
New York Auditions  
Committee  
Jane Newhall  
Dr. Robert H. Newman

Mr. & Mrs. William Orrick  
Bernard A. Osher Foundation  
Mr. & Mrs. George Otto  
Mr. & Mrs. James C. Paras  
Margaret L. Parker  
Mr. M.F. Parkman  
Mr. & Mrs. Fred Pavlow  
Louis & Flori Petri Foundation  
Mrs. John & Carolyn Piel  
Mrs. Bernhardt N. Poetz  
Leontyne Price Scholarship Fund  
Mr. & Mrs. Eugene Purpus  
Patricia Ramsden  
Mr. & Mrs. Mitchell Raskin  
Mr. & Mrs. Burton Richter  
Dr. & Mrs. Robert Rosen  
In Honor of Gerald B. Rosenstein  
San Francisco Alumnae Chapter,  
Delta Sigma Theta Sorority, Inc.  
San Francisco Opera Guild  
San Jose Opera Guild  
Seattle Auditions Committee  
Dr. & Mrs. Michael Saviano  
Mr. & Mrs. Edwin A. Seipp, Jr.  
Rose Shenson Scholarship Fund  
Dr. Ben Shenson  
Mr. & Mrs. Jack C. Shnyder  
Mr. & Mrs. Dwight J. Simpson  
Mrs. Peter Sosnick  
Emilie E. Stamm  
Nancy D. Stefansky  
Mr. & Mrs. Robert Steiner  
Mr. & Mrs. Ellis M. Stephens  
In Honor of Lucile Stevens  
Claudia Stoop  
Miss Bernice Strube  
Deborah Taylor Sweeney  
Mae & Benjamin Swig Foundation  
Mr. & Mrs. William Taverner  
Mr. and Mrs. R.E. Taylor  
Vicolo  
Vocal Arts Foundation, Inc.  
Waco Auditions Committee  
Alma Brooks Walker Foundation  
Mrs. Paul L. Wattis  
Mrs. Letha M. Wayne  
Mr. & Mrs. Lawrence Weissberg  
Mr. & Mrs. Alfred Wiley  
Mrs. Christine Witter  
David B. Wodlinger  
Alma C. Yoder  
Mrs. J.D. Zellerbach



# Box Holders

SERIES A BOX HOLDERS

## A

Mr. and Mrs. Ransom S. Cook  
Werner Erhard  
Dr. and Mrs. Jeff Hays

## B

Mrs. A. Adrian Gruhn  
Mr. and Mrs. Robert McNeil  
Mrs. Jacob Gould Schurman, III

## C

Carol Bettilyon  
Werner Erhard  
Dr. and Mrs. Robert L. Jagger  
Dr. and Mrs. Bruno Ristow

## D

Mrs. Robert W. Cahill  
Mr. and Mrs. Robert C. Harris  
Mr. and Mrs. John C. McGuire  
Judge and Mrs. William H. Orrick, Jr.

## E

Mr. and Mrs. Gordon P. Getty  
Dr. Margot Green  
Mrs. Rudolph Light  
Mr. and Mrs. John P. Renshaw  
Gene Steil

## F

Mr. and Mrs. Sheldon G. Cooper

## G

Mr. and Mrs. John E. Sells  
Mrs. Brooks Walker  
Mr. and Mrs. Brooks Walker, Jr.

## H

Angelina Genaro Alioto  
Mr. and Mrs. J. Frank McGinnis  
Mr. and Mrs. William J. Purdy, Jr.  
Mr. and Mrs. Richard Swig

## J

Mr. and Mrs. Joachim Bechtle  
Mr. and Mrs. F. Warren Hellman  
Mrs. Elaine McKeon  
Mr. and Mrs. William Rollnick

## K

Mr. and Mrs. William R. Hewlett  
Mr. and Mrs. Edmund W. Littlefield

## L

Mrs. Geraldine Grace Benoit  
Mrs. Edward T. Harrison  
Mr. and Mrs. Evert B. Person

## M

Mrs. Janet Fleishhacker Bates  
Mr. and Mrs. Josef Betz  
Mrs. Delia Fleishhacker Ehrlich  
Mr. and Mrs. Mortimer Fleishhacker, III

## N

Reid W. Dennis, Chairman of  
the Board, and Mrs. Dennis  
Tully M. Friedman, President and Chief  
Executive Officer, and Mrs. Friedman  
Terence A. McEwen, General Director

## O

Mr. and Mrs. Adolphus Andrews, Jr.  
Mr. and Mrs. Gorham B. Knowles  
Mrs. George A. Pope  
Mr. and Mrs. Alfred S. Wilsey

## P

Mr. and Mrs. G. Gordon Bellis  
Mr. and Mrs. Reuben Hills, III  
Mrs. Muriel McKeivitt Sonné  
Mr. and Mrs. Rodney E. Willoughby

## Q

Mr. and Mrs. Ray Dolby  
Cyril Magnin  
Mr. and Mrs. James K. McWilliams  
Mr. and Mrs. Walter Newman

## R

Mr. and Mrs. Warren J. Coughlin  
Mr. and Mrs. Richard C. Ham  
Mr. and Mrs. Jaquelin H. Hume  
Mr. and Mrs. John S. Logan

## S

Mr. and Mrs. Carlton C. Coolidge  
Mrs. Walter A. Haas  
Mr. and Mrs. Fred Kohlenberg  
Mrs. Daniel Koshland

## T

Mr. and Mrs. John B. Cella, II  
Mr. and Mrs. Robert C. Leefeldt  
Miss Diane Morris

## U

Mr. and Mrs. Malcolm Cravens  
Mrs. Charles L. Harney  
Mrs. Paul L. Wattis

## V

Mr. and Mrs. Harry deWildt  
Mr. and Mrs. Prentis Cobb Hale  
Mr. and Mrs. William H. Hamm, III  
Mr. and Mrs. John N. Rosekrans

## W

Mrs. Richard K. Miller  
Mr. and Mrs. Marshall Naify  
Mrs. Augustus Taylor

## X

Mrs. Ebe Cella Turner  
Mrs. Lloyd Yoder

## Y

Mr. and Mrs. Burlington Carlisle  
Mr. and Mrs. Robert G. Holmes  
Dr. and Mrs. Richard Kunin

## Z

Mr. and Mrs. George Dyer  
Mr. and Mrs. Lennart G. Erickson  
Mr. Clem Whitaker, Jr.

# KKHI AM/FM The Classics Are on Us!

**7 DAYS A WEEK  
24 HOURS A DAY**



## San Francisco Opera

Saturdays at 11AM  
Beginning September 19.



## San Francisco Symphony

Thursdays at 8PM

Our own world-class orchestra.



## World of Dance

Sundays at 5PM

Music from the dance,  
hosted by San Francisco Ballet  
Music Director, Denis De Coteau.



## Chicago Symphony

Wednesdays at 8PM

America's greatest orchestra.



## Great Festivals of the World

Sundays at 8PM

Live concerts from international  
music capitals.



## Music Now

Tuesdays at 11PM  
with Heuwell Tircuit.



## Music Till Dawn

Midnight-6AM, 7 nights  
a week with Scott Beach.

PLUS Philadelphia Orchestra,  
Cleveland Orchestra, New York  
Philharmonic, Boston Symphony,  
Boston Pops, Carnegie Hall  
Tonight and More!

**NOW MORE THAN EVER . . .**

*The Classic Stations*

# KKHI

**95.7FM/1550AM**

*San Francisco*



# Dining & Entertainment Guide

**L**et's find a reasonably priced French Restaurant.



Geary between Taylor and Jones, San Francisco (415) 776-7600

*La Mère Duquesne*

Simply elegant dining.



One Embarcadero Center (415) 397-7775  
Ghirardelli Square (415) 771-8822  
Stanford Shopping Center (415) 326-8761

**GAYLORD**  
india restaurant

Dine in Our Garden



LEHR'S  
**GREENHOUSE**  
RESTAURANT & FLORIST

740 Sutter near Taylor, S.F. (415) 474-6478

RISTORANTE  
**FIOR d'ITALIA**

101 YEARS OF DINING

Lunch and Dinner  
Valet Parking  
Union & Stockton  
North Beach  
(415) 986-1886



"Come visit our Tony Bennett Room" since 1886

**FIOR D'ITALIA**—San Francisco's oldest Italian restaurant presents the newest Italian cuisine. Monday-Friday 11:30 AM- 11:00 PM. Saturday/Sunday 5:00-11:00 PM. (415) 986-1886. 601 Union Street on Washington Square in North Beach. Reservations recommended.

**GAYLORD INDIA RESTAURANT**— Quite simply, the ultimate in Indian tandoori cuisine. Meat, seafood, vegetarian entrees. Lunch/Dinner/Sunday Brunch. One Embarcadero Center (415) 397-7775 and Ghirardelli Square (415) 771-8822 San Francisco; Stanford Shopping Center, Palo Alto (415) 326-8761.

**LA BAMBA**—This newer Mexican Restaurant features a unique wood-fired display grill and rotisserie to create a number of Puerto Vallarta style dishes with chicken, duck, squab and goat. The relaxed Mexican seacoast atmosphere features a large, fun festive bar with live Mariachi music every night. 200 Shoreline Highway at Tam Junction in Mill Valley. (415) 383-8000.

**LA MERE DUQUESNE**—In the heart of the theatre district you'll dine in the atmosphere of an elegant French country home. Veal, chicken, squab, trout, tripe and rabbit highlight an affordable French menu. Geary between Taylor and Jones in the El Cortez Hotel. (415) 776-7600.

**LEHR'S GREENHOUSE**—Dine in a truly unique garden setting for breakfast, lunch, dinner, Sunday Brunch, Garden Wedding receptions and Banquets. Chef Randal Lehr specializes in New American cuisine with fresh local seafood, pastas, salads and steaks as Lehr's celebrates its 15th Anniversary. 740 Sutter (Street) near Taylor. Validated parking (415) 474-6478.

**NORTH BEACH RESTAURANT**—Lorenzo Petroni and his partner/chef Bruno Orsi welcome you to a real Italian dining experience featuring homemade pastas, veal dishes, and fresh Pacific seafood. Located in the heart of North Beach at 1512 Stockton at Columbus, the restaurant serves daily from 11:30 AM-11:45 PM. Valet parking, major credit cards. (415) 392-1700.

**RYUMON**—Peking cuisine served in a traditional setting. Special rooms are available for private parties. Lunch, Monday-Saturday 11:30 AM-2:00 PM; Dinner, Monday-Sunday 5:30-9:30 PM. 646 Washington Street between Kearny and Montgomery. (415) 421-3868.

**UMBERTO**—Step into an Old World Mediterranean villa with terra cotta tile and sun-bleached walls, then feast on seafood, beef, veal and poultry prepared with Umberto's light sauces. Pastas, fresh from scratch, are a specialty. 141 Steuart Street, one block from the Ferry Building. Lunch Monday-Friday 11:30 AM-2:30 PM. Dinner daily 5:30 PM-11:15 PM. Piano, free hors d'oeuvres during cocktail hour. (415) 543-8021.

Sponsored by The Innkeeper Group on behalf of its member establishments.

An Italian Restaurant Changes The City's Tastes.



**UMBERTO**


141 Steuart Street • (415) 543-8021  
Private Wine Cellar available for business lunches and dinners



**RYUMON**

Gourmet Pekinese Dining  
646 Washington St. San Francisco, 421-3868

A NEWER MEXICAN RESTAURANT



**la bamba**

200 SHORELINE HIGHWAY  
TAM JUNCTION/MILL VALLEY  
(415) 383-8000

**NORTH BEACH RESTAURANT**

LUNCH • DINNER

11:30 AM - 11:45 PM

The Italian Dining Experience in San Francisco

Valet Parking Banquets up to 200  
1512 Stockton Street (415) 392-1700





## National Endowment For The Arts Challenge Grant Campaign Donors

*The San Francisco Opera expresses its gratitude to the National Endowment for the Arts for the \$1,000,000 Challenge Grant awarded in 1985 to the Company's Endowment Fund. We are extremely grateful for the generosity of the following who have made contributions and pledges to fulfill the first phase of the three year campaign.*

Mr. & Mrs. Walter M. Baird

Mr. & Mrs. Joachim Bechtle

Mr. & Mrs. Roy L. Bouque

Mr. & Mrs. John M. Bryan

Dr. & Mrs. Ronald E. Cape

Dr. & Mrs. Alexander Cross

Mr. & Mrs. Reid W. Dennis

Mr. & Mrs. Harry deWildt

Mrs. William O. Ditto, Jr.

Mrs. William B. Doyle

Mr. & Mrs. Myron Du Bain

Mr. & Mrs. Lennart G. Erickson

Mr. & Mrs. Hamilton Ferris

Mr. & Mrs. Eugene Fife

Mr. & Mrs. Tully M. Friedman

Mr. & Mrs. William W. Godward

Goldman Sachs & Co.

Dr. Margot Green

Richard J. Guggenheimer, Jr.

Mr. & Mrs. George N. Hale, Jr.

Mr. & Mrs. George H. Hume

Marguerite Hunt

Wallace L. and Ellen Kaapcke

Mr. & Mrs. Gorham B. Knowles

Mr. & Mrs. Fred Kohlenberg

Mr. & Mrs. Dwain L. McCleary

Miss Diane Morris

Nora Norden

Bernard and Barbro Osher

Mr. & Mrs. George Otto

Mrs. Charles Foster Pennock

Mrs. Harriet M. Quarré

Mrs. George Quist

Mr. & Mrs. John P. Renshaw

Gloria M. Root

Estate of Mrs. William P. Roth

San Francisco Opera Guild

James H. Schwabacher, Jr.

Mr. & Mrs. Thomas Tilton

Mr. & Mrs. John Tyers

Mr. & Mrs. Edmond C. Ward

Estate of Whitney Warren

Elizabeth C. Webster

Mr. & Mrs. Alden Yates

Mr. James Leslie Yates

## WHERE OPERA LOVERS RENDEZVOUS

... and take home more than memories



**Opera Videos**

**Records**

**Cassettes**

**Compact Discs**

**Books**

**Posters**

**Stationery**

**Gifts**



JUST ACROSS THE STREET AT 199 GROVE

**SAN FRANCISCO OPERA SHOP™**

199 GROVE STREET • SAN FRANCISCO 94102 • (415) 565-6414

OPEN DAILY: MONDAY-FRIDAY, 11:00 TO CURTAIN / SATURDAY, 12:00 TO CURTAIN / SUNDAY, 12:00 TO 6:00



# Donor Categories and Benefits

Without the generous support of our Opera family it would be impossible for the San Francisco Opera to continue to produce world-class opera. In addition to enjoying outstanding entertainment on stage, contributors to the San Francisco Opera receive a number of benefits which enable them to observe many stages of opera production, to meet the artists and to have "behind the scenes" opportunities to participate in Opera life.

For information on becoming involved in these interesting and exciting donor benefits and services contact the Development Department (415) 861-4008, x416.

## **FRIEND \$30-\$59**

- San Francisco Opera Magazine (non-performance issue)
- 10% discount at the Opera Shop
- Advance notice of special events and ticket availability

## **PATRON \$60-\$99**

- All of the above
- Invitation to observe a technical rehearsal

## **SUPPORTING PATRON \$100-\$199**

- All of the above
- Invitation to the Opera Salon

## **SUSTAINING PATRON \$200-\$299**

- All of the above
- Invitation to a musical rehearsal

## **MEMBER \$300-\$499**

- All of the above
- Invitation to a final dress rehearsal
- Voting membership in San Francisco Opera Association

## **SUPPORTING MEMBER \$500-\$999**

- All of the above
- Invitation to a Sitzprobe
- Invitation to a second additional final dress rehearsal
- Name listed in performance magazines

## **SUSTAINING MEMBER \$1,000-\$1,499**

- All of the above
- Invitation to a backstage cast party following a performance
- Invitation to a third additional final dress rehearsal



## Medallion Society

The Medallion Society, the premier group of the San Francisco Opera family, plays a vital role in maintaining the company's stature as one of the world's leading opera companies. The generosity of Medallion Society members helps to ensure the fiscal stability necessary for the production of world-class opera, season after season.

## **FOUNDER \$1,500-\$2,499**

Further privileges:

- Personalized ticket service using the Medallion Society phone number
- Priority for requested seating improvements
- Free parking at the Performing Arts Center Garage for your subscription series
- Invitation to the Medallion Society members' dress rehearsal, with reception
- Priority seating at all San Francisco Opera events
- Personalized backstage tours upon request
- Listing of your name in special Medallion Society section of all opera performance magazines
- Invitation to Medallion Society Awards Luncheon
- Box seating for all open dress rehearsals

## **SPONSOR \$2,500-\$4,999**

Further privileges:

- Invitation to two events which specially feature one aspect of the Company
- Opera Tour—in addition to backstage tour, visit to Opera scene shop and costume shop (upon request)
- Invitation to first orchestra rehearsal in stage set

## **BENEFACTOR \$5,000-\$9,999**

Further privileges:

- Facilitation of operatic recital arranged for a business or private function
- Private reception with cast members of Fall opera

## **SILVER CIRCLE \$10,000-\$24,999**

Further privileges:

- Invitation to special cast party after a performance

## **GOLD CIRCLE \$25,000-\$49,999**

Further privileges:

- Private discussion with General Director, Board Chairman and President
- Follow the stages of the production of an opera

## **MEDICI CIRCLE \$50,000 and above**

Further privileges

- Individualized benefits as appropriate

*All rehearsals are subject to space availability, change of scheduling, and management decisions.*



# Corporate Council

San Francisco Opera appreciates the generous support of the following businesses whose leadership contributions made from September 1, 1986 through September 1, 1987 are recognized through their membership in the Corporate Council. Donors of \$1,500 and above are eligible for membership in the Corporate Council.

The San Francisco Opera Corporate Council includes Bay Area businesses and corporations that play an active role in the Opera. The San Francisco Opera seeks to add new members to the Council so that it reflects the varied Bay Area business community. Council activities include participation in members-only dress rehearsals, numerous Council evenings at the Opera, and special behind-the-scenes glimpses into the world of opera. These benefits can be enjoyed by your business clients and employees.

We invite you to join the Corporate Council. The San Francisco Opera plays a major role in the cultural, economic and educational life of the City. When you invest in Opera, you are investing in a richer, higher quality of living for everyone in the Bay Area.

## MEDICI CIRCLE \$50,000 and above

Chevron U.S.A. Inc.  
Golden Bear Travel  
Pacific Telesis Foundation

**GIFTS IN KIND**  
Fendi  
Hewlett-Packard Company Foundation  
Kawai America Corporation

KKHI Radio  
Royal Viking Line  
Santa Fe Southern Pacific  
Foundation

## GOLD CIRCLE \$25,000-\$49,999

American Express Company  
American Express Travel  
Related Services Company  
IDS Financial Services  
Shearson Lehman Brothers  
AT&T  
Hewlett-Packard Company

Royal Viking Line  
San Francisco Examiner  
Charities, Inc.  
Shaklee Corporation  
Shreve & Co.  
**GIFTS IN KIND**  
Antonio's Antiques

J.H. Baxter & Co.  
DDB NEEDHAM WORLDWIDE INC.,  
ADVERTISING  
R. Kassman Piano  
Patrick Media Group  
Shreve & Co.

## SILVER CIRCLE \$10,000-\$24,999

Bechtel Foundation  
Chase Manhattan Corporation  
Citicorp U.S.A.  
Deloitte Haskins & Sells  
McKesson Corporation

Pacific Gas and Electric Company  
Pacific Lighting Corporation  
Wells Fargo Foundation  
**GIFTS IN KIND**  
Chevron U.S.A. Inc.

Espresso Industries of  
North America  
Kimball's Restaurant  
The Mark Hopkins Inter-Continental  
Newsweek Magazine

## BENEFACTORS \$5,000-\$9,999

Arthur Andersen & Co.  
The Bank of California  
Ralph Cicurel Ticket Agency  
Fireman's Fund Insurance  
Company Foundation

Glendale Federal  
GUMPS  
Levi Strauss Foundation  
Pacific Bell  
Transamerica Corporation

**GIFTS IN KIND**  
Cooley, Godward, Castro,  
Huddleson & Tatum  
Domaine Chandon  
Tiffany & Co.

## SPONSORS \$2,500-\$4,999

Basic American Foods  
J. H. Baxter & Co.  
Cobbledick-Kibbe  
The Cooper Companies, Inc.  
First Interstate Bank  
of California Foundation  
Goldman Sachs & Co.  
Granat Bros. Jewelers  
Great Western Financial Corp.  
Kohlberg Kravis Roberts & Co.  
Lillick McHose & Charles  
Matson Navigation Company

Mitsui & Co., USA, Inc.  
Morgan Stanley  
Potlatch Corporation  
Price Waterhouse  
Restaurant 101 California  
Saks Fifth Avenue  
Salomon Brothers Inc  
Santa Fe Southern Pacific  
Foundation  
Security Pacific Foundation  
Syntex Corporation  
Teledyne Charitable Trust Foundation

Tiffany & Co.  
Union Bank  
U.S. Leasing  
**GIFTS IN KIND**  
Blue Wallscapes  
Esprit  
Inglenook—Napa Valley  
Levi Strauss & Co.  
Piper-Sonoma Cellars  
Rodney Strong Winery  
West Coast Life Insurance

## FOUNDERS \$1,500-\$2,499

American President Companies  
Foundation  
Amfac, Inc.  
Bank of America  
Bank of the West  
Bankers Trust Company  
Bear, Stearns & Co.  
BP Alaska Exploration Inc.  
Broad, Schulz, Larson & Wineberg  
California First Bank  
California Casualty Group  
California and Hawaiian Sugar Co.  
Coldwell Banker & Company  
Coopers & Lybrand  
Dandelion  
Del Monte USA  
DIL Trust  
Edgar, Dunn & Conover Inc.  
MZB Enterprises  
Ernst & Whinney  
The Fink & Schindler Company  
Franklin Resources

The Gap  
Banana Republic  
GapKids  
Hemisphere  
Richard N. Goldman & Company  
John A. Groobey & Company  
Guittard Chocolate Company  
Hayes Street Grill  
Hitachi America, Ltd.  
Johnson & Higgins of California  
KKHI Radio  
La Trattoria Restaurant  
Loomis, Sayles & Co., Inc.  
I. Magnin  
Marine Chartering Co., Inc.  
Merrill Lynch Fenner Pierce  
Russell Miller, Inc.  
Nordstrom  
paper white, Ltd.  
Peat Marwick Main & Co.  
Rustridge Winery  
The San Francisco Bay Club

San Francisco Convention &  
Visitors Bureau  
San Francisco Federal Savings  
Scenic Hyway Tours, Inc.  
Schapiro, Thorn, Pierson, Inc.  
Skidmore, Owings & Merrill  
Stars Restaurant  
Stone & Youngberg  
Sumitomo Bank  
Swiss Bank Corporation  
Titchell, Maltzman, Mark,  
Bass, Ohleyer & Mishel  
Trader Vic's  
Unocal Foundation  
World Savings and Loan  
Association  
**GIFTS IN KIND**  
A-ABCO Rents & Sells  
Apple Computer, Inc.  
Chateau DeBaun  
Far Niente  
Tower Records  
Van Wyk Coleman





# Medallion Society

*San Francisco Opera gratefully acknowledges members of the Medallion Society who have made contributions from September 1, 1986 through September 1, 1987, including those toward the matching portion of our National Endowment for the Arts Challenge Grant. This premier group of donors plays a vital role in maintaining the Company's stature as one of the world's leading opera companies. The generosity of Medallion Society members helps to ensure the fiscal stability necessary for the production of world-class opera, season after season.*

## PUBLIC SUPPORT

### California Arts Council

Anonymous (1)  
S.H. Cowell Foundation  
Mrs. Ralph K. Davies  
Mr. & Mrs. Reid W. Dennis  
Mr. & Mrs. Gordon P. Getty  
Mr. & Mrs. Gorham B. Knowles  
Mr. & Mrs. Robert McNeil

Anonymous (1)  
Mr. & Mrs. John M. Bryan  
Mr. & Mrs. Warren J. Coughlin  
Tully & Ann Friedman  
Gilmore Foundation  
Mr. & Mrs. William W. Godward

Anonymous (2)  
Mr. & Mrs. Joachim Bechtle  
Mr. George M. Bowles  
Dr. & Mrs. Ronald E. Cape  
Mr. & Mrs. John B. Cella, II  
Mrs. E. Bentley Cook  
Mr. & Mrs. Carlton C. Coolidge  
Mrs. Sheldon G. Cooper  
Mr. & Mrs. Malcolm Cravens  
Mr. & Mrs. Harry de Wildt  
Mr. & Mrs. Ray Dolby  
Mr. & Mrs. Myron Du Bain  
Werner Erhard  
Mr. & Mrs. Lennart G. Erickson  
Mrs. David Fasken  
Mr. & Mrs. Eugene Fife  
Mr. & Mrs. Alfred Fromm  
The Gallo Foundation  
Steven Grand-Jean

Anonymous (4)  
Angelina Genaro Alioto  
Mr. & Mrs. Adolphus Andrews, Jr.  
Arthur I. Appleton, Jr.  
James V. Babcock  
Mr. & Mrs. Walter M. Baird  
George L. Barbour  
Estate of Muriel Collins Barnett  
Mr. & Mrs. John M. Basler  
Mrs. Janet Fleishhacker Bates  
Mrs. Geraldine Grace Benoit  
Carol Bettilyon  
Heide & Josef Betz  
Marion Zimmer Bradley  
Mary Elizabeth Braun  
Mr. & Mrs. Edgar L. Buttner

### National Endowment for the Arts

#### MEDICI CIRCLE \$50,000 and above

Bernard & Barbro Osher  
Mr. & Mrs. Evert B. Person  
Mrs. George Quist  
Mr. & Mrs. William Rollnick  
The San Francisco Foundation  
San Francisco Opera Guild  
James H. Schwabacher, Jr.

#### GOLD CIRCLE \$25,000-\$49,999

Dr. Margot Green  
Mr. Stanley Herzstein  
Mr. & Mrs. Howard H. Leach  
Mr. & Mrs. John C. McGuire  
G.H.C. Meyer Family Foundation  
The Millard Family Foundation

#### SILVER CIRCLE \$10,000-\$24,999

Richard J. Guggenlime, Jr.  
The Walter & Elise Haas Fund  
Mrs. Walter A. Haas  
Mr. & Mrs. Prentiss Cobb Hale  
Mr. & Mrs. John R. Hamilton  
Mr. & Mrs. William Hamm, III  
Mrs. Edward T. Harrison  
Mr. & Mrs. F. Warren Hellman  
Mr. & Mrs. William R. Hewlett  
Mr. & Mrs. George H. Hume  
The William G. Irwin Charity  
Foundation  
Mrs. Emma Eccles Jones  
Koret Foundation  
Mr. & Mrs. Robert C. Leefeldt  
Mr. & Mrs. Edmund Wattis Littlefield  
Louis R. Lurie Foundation  
Mr. Cyril Magnin

#### BENEFACTORS \$5,000-\$9,999

Mr. & Mrs. J. Peter Cahill  
Mrs. Robert W. Cahill  
Mr. & Mrs. Burlington Carlisle  
Mr. & Mrs. James Compton  
Mr. & Mrs. Ransom S. Cook  
Mr. & Mrs. Harold W. Cookson  
Mr. & Mrs. O.E. Cooper  
Dr. & Mrs. Alexander Cross  
Mr. & Mrs. Peter W. Davis  
In memory of Justin M. Roach, Jr.  
Mr. & Mrs. Andre Paul De Bord  
Mr. & Mrs. George Dyer  
Mr. & Mrs. Donald G. Fisher  
Mr. & Mrs. M. Fleishhacker, III  
Mr. & Mrs. R. Gwin Follis  
Mr. & Mrs. Adolphus E. Graupner, Jr.

### San Francisco Grants for the Arts

L.J. & Mary C. Skaggs Foundation  
Frank Tack  
Paul L. & Phyllis C. Wattis  
Foundation  
Mrs. Paul L. Wattis  
Mr. & Mrs. Alfred S. Wilsey

Miss Diane Morris  
Mr. & Mrs. Marshall Naify  
Mr. & Mrs. George Otto  
Lolita & John Renshaw  
Mrs. L.J. Skaggs  
Mr. & Mrs. Thomas Tilton  
Mr. & Mrs. Alden Yates

The Atholl McBean Foundation  
Mrs. Elaine McKeon  
Robert McAlpin Moore  
David & Lucile Packard Foundation  
Dr. & Mrs. Bruno Ristow  
Mr. & Mrs. Arthur Rock  
Mrs. Madeleine Haas Russell  
Mr. & Mrs. John E. Sells  
Walter & Phyllis Shorenstein  
Robert Stewart & Helen Pfeiffer Odell  
Foundation  
Mrs. Augustus Taylor  
Mrs. Nion Tucker  
Alice B. Vincilione  
Mr. & Mrs. Daniel G. Volkman, Jr.  
Mrs. Lloyd Yoder  
Zellerbach Family Fund  
**GIFTS IN KIND**  
Mr. & Mrs. Thomas Jordan

Mrs. A. Adrian Gruhn  
Mrs. Newton J. Hale  
David W. Hall  
Mr. & Mrs. Richard C. Ham  
Mrs. Charles L. Harney  
Mr. & Mrs. Robert C. Harris  
Mr. & Mrs. Reuben Hills, III  
Jacqueline Hoefler  
Mr. & Mrs. Robert G. Holmes  
Geoffrey Chambers Hughes  
Mr. & Mrs. Jaquelin H. Hume  
Dr. & Mrs. Robert L. Jagger  
Philip M. Jelley  
Mr. & Mrs. F.P. Johnson, Jr.  
Mr. & Mrs. John R. Kiely  
Mr. & Mrs. Jerrold L. Kingsley





## The only way to protect a family trust

Writing the will is the easy part.

But then come the thorny issues. Are there advisors out there who think in terms of generations? Who can help me train the kids to use money responsibly? Deal with

gloomy possibilities like illness and bad marriages? Carry out what I want to the letter, but still be flexible? And who, most importantly, can help all of us enjoy life more now?

That kind of service follows naturally from the long-term financial partnerships the private bankers at Morgan build. We link technical skills to the fairness, responsiveness, firmness, and kindness necessary to watch over a family's private affairs.

Our trust officers, most of whom are lawyers as well, work closely with your other advisors.

We view trust and estate matters in terms of all the financial concerns we handle for you, which might include: managing your investments, servicing your portfolio, selling a collection or other asset, looking after real estate interests, setting up an education fund for children or grandchildren.

And we can use all the

global resources of Morgan on your behalf—the same resources that serve the world's largest companies.

If you'd like superior management of assets of \$5 million or more, we invite you to meet with us. Contact Thomas F. Shevlin, Vice President, Morgan Guaranty Trust Company, 101 California Street, San Francisco, CA 94111. (415) 954-3200.

Private banking at Morgan

**JPMorgan**



# MEDALLION SOCIETY

Dr. & Mrs. Richard Kunin  
 P & C Lacelaw Trust  
 Miss Christel McRae Noe Laine  
 Mrs. Linda Noe Laine  
 Mrs. Richard Lieberman  
 Mrs. Rudolph Light  
 Sylvia R. Lindsey  
 Mr. & Mrs. John S. Logan  
 Estate of Mary B. Lovell  
 Angus A. MacNaughton  
 Mr. Francis A. Martin, III  
 Mr. & Mrs. J. Frank McGinnis  
 Mr. & Mrs. James K. McWilliams  
 Mr. & Mrs. John R. Metcalf  
 Mr. & Mrs. Lawrence V. Metcalf  
 Mr. & Mrs. Jeffery W. Meyer  
 Daniel G. Miller  
 Mr. & Mrs. Paul A. Miller  
 Mrs. Richard K. Miller  
 Montgomery Street Foundation  
 Mr. & Mrs. Albert Moorman  
 Mr. & Mrs. Mervin G. Morris  
 Mr. & Mrs. Gilberto Munguia  
 Dr. & Mrs. R. Naumann-Etienne  
 Judge & Mrs. William H. Orrick, Jr.  
 Mr. & Mrs. James C. Paras  
 Harold & Gertie Parker  
 Louis & Flori Petri Foundation  
 Lawrence Phillips  
 Mrs. George A. Pope  
 Mr. & Mrs. William Purdy, Jr.  
 Mrs. Harriet Meyer Quarré  
 Roberts Foundation  
 Mr. & Mrs. John N. Rosekrans  
 Mr. & Mrs. Paul Sack  
 John H. Samter  
 Ersilia & Alfred Sbarboro Foundation  
 Mrs. Jacob Gould Schurman, III  
 Mrs. Donald R. Scutchfield  
 Mr. & Mrs. Edwin A. Seipp, Jr.  
 Donald Share  
 Mrs. Muriel McKeivitt Sonne  
 Gene Steil  
 Mrs. Ellis Stephens  
 Melvin Swig  
 Mr. & Mrs. Richard Swig  
 Mr. & Mrs. Steven L. Swig  
 Mrs. Ebe Cella Turner  
 Donald M. Underdown  
 Mr. & Mrs. Donald T. Valentine  
 Mrs. Brooks Walker  
 Mr. & Mrs. Brooks Walker, Jr.  
 Mr. & Mrs. Edmond C. Ward  
 Jean Weaver  
 Mr. & Mrs. William S. Weber  
 Mr. Clem Whitaker, Jr.  
 Mr. & Mrs. Rodney E. Willoughby  
 Marshall Young

## GIFTS IN KIND

Mr. and Mrs. L.J. Valenta

## SPONSORS \$2,500-\$4,999

Anonymous (10)  
 Fanny H. Arnold  
 Dr. & Mrs. Robert Baer  
 Rachael Balyeat  
 Mr. & Mrs. James R. Bancroft  
 Mr. & Mrs. Richard M. Bastoni  
 Andrew J. Bellotti  
 K.T. Belotelkin & Irina Roublon

Mr. & Mrs. Ernest A. Benesch  
 Mrs. Donald P. Black  
 Sidney & Phyllis Blair  
 Mr. & Mrs. Arnold L. Bloom  
 Mr. & Mrs. Johnson S. Bogart  
 Mr. & Mrs. J. Dennis Bonney  
 Mrs. Starr Bruce  
 Alan W. Buch  
 Mr. & Mrs. Robert Cahen  
 Dr. & Mrs. John N. Callander  
 Mr. & Mrs. Don A. Chan  
 Dennis W. Churchman  
 Mr. Leonard & the Honorable Marie Collins  
 Copley E. Crosby  
 Mrs. John Crosby, Jr.  
 Mr. & Mrs. Joseph Cuneo  
 Edgar Daniels  
 Orlando Diaz-Azcuy  
 Sandra & Justin Donnell-Faggioli  
 Mr. & Mrs. Edward P. Eassa  
 Phillip L. Eaton  
 Mrs. Delia Fleishhacker Ehrlich  
 Robert T. Eshleman  
 Mr. & Mrs. Carlo S. Fowler  
 William Fries, II  
 Mr. & Mrs. J. R. Garber  
 Mr. & Mrs. Edward M. Griffith  
 Mr. & Mrs. Douglas W. Grigg  
 Evelyn & Walter Haas, Jr. Fund  
 Mr. & Mrs. George N. Hale, Jr.  
 Mr. & Mrs. Alvin Hayman  
 Mr. & Mrs. Alfred E. Heller  
 Helen D. Hickingbotham  
 Dr. & Mrs. C. Lester Hogan  
 Miss Marilyn Horne  
 Mr. & Mrs. Harry Horrow  
 Mr. & Mrs. H.P. Hotz  
 Mrs. Carl Hovgard  
 Mrs. John Edward Hurley  
 Paul Isakson, M.D.  
 Mr. & Mrs. W. Turrentine Jackson  
 James Earl Jewell  
 Wallace L. & Ellen Kaapcke  
 Mr. & Mrs. William W. Klapproth  
 Mrs. Tula Gelles Kleinman  
 Mr. & Mrs. Scott C. Lambert  
 David A. Lauer  
 Mr. Jack H. Lund  
 William C. Macdonald  
 Mrs. John Mailliard, III  
 Edmund R. Manwell  
 Mr. & Mrs. Victor L. Marcus  
 Dr. Alan D. Matzger  
 Joan McGuire  
 Mrs. Mark Hopkins McNabb  
 Mr. & Mrs. John E. McNear  
 Mrs. Gregor C. Merrill  
 Mr. & Mrs. Ernest W. Meyer  
 Sadie Meyer & Louis Cohn Foundation  
 Mrs. William A. Meyer  
 Arthur R. Mitchell  
 Nathan Moblely, Jr.  
 Sandra F. & Stanley C. Mock  
 Mrs. Clifford E. Moffet  
 Mr. & Mrs. Stuart G. Moldaw  
 Barbara & Frederick Moller  
 Mr. & Mrs. Robert W. Morye  
 Drs. Philip & Kim Morris  
 Tim & Nancy Muller  
 Robert Munday & Evamarie Doering  
 Mr. & Mrs. Harold R. Nagan

Patricia D. Ness  
 Robert M. Ness  
 Dr. & Mrs. Charles Noble, Jr.  
 Mr. & Mrs. Fred Offensend  
 Mrs. Alfred J. Olmo  
 Willie Sue Orr  
 John & Suno Osterweis  
 Mr. David Packard  
 Mary Wachter Patterson  
 Jefferson E. Peysers  
 Rachel Poole  
 Mr. G. Ross Popkey  
 Stanley Powell, Jr.  
 Ann Ramsay  
 Mr. & Mrs. Barrie Ford Regan  
 Mrs. Justin Roach  
 Mrs. George Roberts  
 Dean Robinson  
 Mr. & Mrs. Michael E. Rolland  
 Mr. Peter A. Salz  
 Mr. & Mrs. Donald Schine  
 James & Joyce Schnobrich  
 Casey L. Scott  
 Mr. & Mrs. B.H. Sellers  
 Drs. Ben & A. Jess Shenson  
 Dr. & Mrs. Edward E. Shev  
 Mrs. Charles Silver  
 Mrs. Louis Sloss  
 Mrs. Peter Sosnick  
 Dr. & Mrs. William J. Spencer  
 Marshall Steel, Sr. Foundation  
 Mr. & Mrs. Richard P. Stovroff  
 Bernice M. Strube  
 The Morris Stulsaft  
 Foundation  
 Mrs. Howard R. Swig  
 Donald & Joyce Tayer  
 Ms. M.E. Thiebaud  
 Harrison Thomson  
 Mrs. Betty S. Toy  
 William E. Van Arsdal  
 Derek Lea von Schausten  
 Mr. & Mrs. Bruce Walker  
 Dr. Malcolm S.M. Watts  
 Mrs. William E. Weisgerber  
 Mr. & Mrs. Lawrence Weissberg  
 Mrs. Arthur A. Wender  
 Mrs. Dean Witter  
 Jack H. Wyatt  
 Alexander B. Yakutis  
 Dr. & Mrs. Paul F. Youngdahl  
 Dr. & Mrs. John A. Zderic

## FOUNDER \$1,500-\$2,499

Anonymous (13)  
 Charles & Karen Abbe  
 Dr. & Mrs. John H. Abeles  
 Robert G. Adams  
 Dr. Lefkos Aftonomos  
 Colonel Janic A. Albert, Ret.  
 Mr. & Mrs. Robert D. Allen  
 Dr. & Mrs. David F. Altman  
 Mr. & Mrs. Thomas Andersen  
 Dr. Keith F. Anderson  
 Mr. & Mrs. Kenneth B. Anderson  
 Mrs. John E. Anderton  
 Richard F. Angotti  
 Mr. & Mrs. William Appleton  
 Mr. & Mrs. Samuel H. Armacost  
 Donna Armstrong  
 Dr. & Mrs. R. Kirklin Ashley



# MEDALLION SOCIETY

- Dr. & Mrs. Tom Atwood  
 Mr. & Mrs. George Barta  
 Mr. & Mrs. Douglas H. Barton  
 Deno A. Bassoni  
 Mr. & Mrs. Alfred X. Baxter  
 Mr. & Mrs. G. Gordon Bellis  
 Dr. Douglas Benner  
 Mr. & Mrs. Ralph D. Bennett  
 Carole B. Berg  
 Jennifer Berlekamp  
 Harry Bernard  
 Dr. & Mrs. W.H. Bevan-Thomas  
 Robert L. Bianco  
 Susan Blake  
 Paula F. Blasier  
 Robert N. Block  
 Ernest Bloomfield  
 Judith Williams Blumert  
 Jean Chapman Born, M.D.  
 Mrs. John Pershing Boswell  
 Mr. & Mrs. John L. Bradley  
 Mr. & Mrs. George Bremser, Jr.  
 Russell & Ellen Breslauer  
 Robert & Alice Bridges Foundation  
 Robert R. Brink, M.D.  
 Dr. & Mrs. Melvin C. Britton  
 Mr. & Mrs. Ronald C. Brown  
 Harry E. Browning  
 Dr. John W. Bruns  
 Carleton F. Bryan  
 Laura A. Bryan  
 Mr. & Mrs. Leonard C.Z. Buck  
 Mr. & Mrs. James F. Buckley  
 Dr. & Mrs. John Burg  
 Mr. & Mrs. Richard L. Burns  
 Mr. W. Robert Buxton  
 J. Archibald Calhoun  
 Mr. & Mrs. John C. Callan  
 James K. Cameron  
 Mr. & Mrs. Edson H. Canova  
 Mary E. Cantrell & David Coulter  
 Dr. Nicholas Lawrence Caputi  
 Mr. Ronald A. Cerruti  
 Delores V. Charles  
 Mr. & Mrs. Arnold Childhouse  
 Robert W. Chow, M.D.  
 Robert O. Christiansen, M.D.  
 Christina Clark  
 Roy W. Cody  
 Francis R. Coelho  
 Mrs. Paul B. Cole  
 Mr. & Mrs. Henry C. Coles  
 Roy C. Colton  
 Mr. & Mrs. John C. Colver  
 Mr. & Mrs. D. Stephen Coney  
 Mr. & Mrs. C.M. Converse, Jr.  
 Michele Corash & Laurence Corash  
 Lidia Covall  
 Mr. & Mrs. James Crafts, Jr.  
 Mr. & Mrs. Gray Creveling  
 Dr. & Mrs. E. David Crockett  
 Mr. & Mrs. Thomas B. Crowley  
 Mrs. Alfreda S. Cullinan  
 Mrs. Thomas Dahl  
 Mr. & Mrs. Henry Dakin  
 Dr. & Mrs. Lance Darin  
 Mr. & Mrs. William Darling  
 Michael A. DeBenedetti  
 Dr. Herbert H. Dedo  
 de Heinrich-Wheeler  
 Mrs. George Delagnes  
 Mr. Jean Deleage  
 Mr. & Mrs. Bruce K. Denebeim  
 Mrs. Anne C. Diller  
 Eleanor C. Dobson  
 Mr. & Mrs. John L. Dolan  
 Mr. & Mrs. Michael D. Dooley  
 Mrs. Richard M. Doty  
 Mrs. William B. Doyle  
 Ann McFarland Draper  
 Mr. & Mrs. John R. Dryden  
 Dr. & Mrs. Michael Dumas  
 Timothy C. Duran  
 Camille Cavalier Durney  
 Mrs. Marriner S. Eccles  
 Richard & Eleanor Ehrlich  
 Mr. & Mrs. Richard J. Elkus  
 Joan W. Elliott  
 Mr. & Mrs. Ernest O. Ellison  
 Mr. & Mrs. Douglas J. Engmann  
 Britt & Nancy Evans  
 Mr. & Mrs. Stephen Farrow  
 Mr. & Mrs. Charles D. Field  
 Mr. & Mrs. George Hopper Fitch  
 Henry & Julita Fong  
 Dr. & Mrs. William Foote  
 Mr. & Mrs. Eugene L. Friend  
 Mr. & Mrs. Donald Furlong  
 The Gamble Foundation  
 Mrs. Nicholas Gannam  
 Mr. & Mrs. Edgar J. Garbarini  
 Dr. Maria Geczy-Raday  
 Dan & Mona Geller  
 Elliott & Nancy Gilbert  
 Miss Carmel C. Gomes  
 Walter C. Goodman  
 Dr. & Mrs. Marvin L. Gordon  
 Dr. & Mrs. Robert B. Gordon  
 Mrs. Richard Gratton  
 Mrs. Hildagard Graves  
 Mr. & Mrs. Thomas J. Graves  
 Anne & Michael Green  
 Mr. & Mrs. Russell H. Green, Jr.  
 Mr. & Mrs. R.G. Grey  
 Mr. & Mrs. Hans Gronowski  
 Marvin M. Grove  
 Dr. Howard Gurevitz  
 Mr. & Mrs. Peter E. Haas  
 Harry C. Haines  
 Eleonore Halford  
 Bronwyn H. Hall  
 Sheryl Hamlin  
 Mrs. John C. Harley  
 Dr. & Mrs. Joseph Harvey Harris  
 Mrs. James D. Hart  
 David & Jane Hartley  
 Richard L. Hay  
 Mrs. Ruth M. Hay  
 L.R. Heckard  
 Mr. & Mrs. Archie Hefner  
 Ronald R. Helm  
 Wellington S. Henderson, Jr.  
 Mr. & Mrs. William G. Henshaw  
 Clark B. Hensley  
 Patricia M. Herrington  
 Mrs. Thomas M.R. Herron  
 Lowell Hill  
 Marion Hill  
 W. Wright Hillman, M.D.  
 Mr. & Mrs. Austin E. Hills  
 Larry & Betty Hinman  
 Mary Ellis Hogan  
 Jackson Hogo  
 Leonard G. Homann  
 Mr. Siavosh Honari  
 F.G. Hudson, M.D.  
 David S. Hugle  
 Dr. & Mrs. Russell L. Hulme  
 Mr. & Mrs. Bruce W. Hyman  
 Mr. & Mrs. Victor L. Hymes  
 Mr. & Mrs. David K. Ingalls  
 Millard & Elizabeth Irwin  
 David Iverson  
 Mr. & Mrs. Philip S. Jacobs  
 Mr. & Mrs. G. William Jamieson  
 Bradford Jeffries  
 Effiellen Jeffries  
 Charles B. Johnson  
 Gary L. Johnson  
 Walter S. Johnson Foundation  
 Mrs. Allen Hughes Jones  
 Consul General & Mrs. Proctor Jones  
 Colonel & Mrs. Robert V. Kane  
 Dr. & Mrs. Ira E. Kanter  
 Eileen & Leonard Kaplan  
 Dick & Sherry Karrenbrock  
 Mr. & Mrs. Mark O. Kasanin  
 Russell I. Kassman  
 Suzanne Keith  
 James L. Kelly  
 Mr. & Mrs. G.H.S. Kendall  
 Mr. & Mrs. William Kent, III  
 Lawrence A. Kern  
 Catherine M. Klatt  
 Mrs. Robert H. Klein  
 Mrs. A.E. Knowles  
 Thomas A. Koehler  
 Mr. T.A. Kolb  
 Dr. & Mrs. Robert Kradjian  
 Mrs. Leroy F. Krusi  
 Loni Kuhn  
 Dr. & Mrs. William C. Kuzell  
 Mr. & Mrs. Vernon N. Lambertson  
 Mrs. W. Keene Langhorne  
 Modesto Lanzone  
 Mr. & Mrs. William E. Larkin  
 Dr. & Mrs. Stephen C. Lazarus  
 Mrs. Theodore B. Lee  
 Mary Lemmon  
 Mr. & Mrs. Allan Lerch  
 Mr. & Mrs. Leon Lerman  
 Roger Levenson  
 Mary S. Levine-Colburn  
 Dr. & Mrs. Elliott Levinthal  
 Dr. Philip L. Levy  
 Betty Y. Lin  
 Mr. & Mrs. John A. Linford  
 Miss Margaret B. Long  
 Ralph Long  
 William J. Lonsdale, M.D.  
 Sue & Jack Loos  
 Mr. Ray Lotto  
 Charles F. Loveland  
 Mr. & Mrs. William J. Lowenberg  
 Gerrit R. Ludwig, M.D.  
 Mr. & Mrs. James J. Ludwig  
 Mr. & Mrs. C.K. Lyde  
 James W. Maben  
 Mr. & Mrs. Jack Mannarino  
 Mr. & Mrs. Giuseppe Maoli  
 Bennett F. Markel, M.D.  
 Marjorie & Leon Markel  
 Mr. & Mrs. David Marsten



## MEDALLION SOCIETY

Mr. & Mrs. Robert Matschullat  
 Brian & Gregge Mavrogeorge  
 Mr. & Mrs. J.P. McBaine  
 Mr. & Mrs. Turner H. McBaine  
 Mr. & Mrs. Wm. Colbert McCain  
 Mr. Harley M. McCamish  
 James W. McClary  
 Mr. Mickey E. McDonald  
 Mr. & Mrs. Patrick McDowell  
 Malcolm & Anne McHenry  
 Mr. & Mrs. Paul L. McKaskle  
 James B. McKinney  
 Marjorie McLaren  
 Dennis J. McShane, M.D.  
 Drs. Robert & Thurid L. Meckel  
 Ronald & Dr. Ellen Merenbach  
 Mr. & Mrs. J. Alec Merriam  
 Mr. & Mrs. John F. Merriam  
 Robyn & Robert Metcalfe  
 Mr. & Mrs. Ernest W. Meyer  
 Mr. & Mrs. Otto E. Meyer  
 Erwin D. Mieger  
 Mr. & Mrs. Allan P. Miller  
 John C. Miller  
 Mr. & Mrs. Ralph H. Miller  
 John & Faith Milton  
 Max & Lee Mitchell  
 Averill & Ann Marie Mix  
 Mr. & Mrs. Osmond Molarsky  
 Mr. & Mrs. Milton Molinari  
 Mrs. Millicent Moncrief  
 Mr. & Mrs. Arch Monson, Jr.  
 Mr. & Mrs. Joseph A. Moore, Jr.  
 Mr. & Mrs. J.B. Morgan, III  
 Mrs. A.P. Morse  
 Mr. & Mrs. Roger L. Mosher  
 Drs. George & Phyllis Mowry  
 James & Ruth Murad  
 Peter Johnson Musto  
 Mr. & Mrs. Frederic A. Naglestad  
 Dr. & Mrs. Stephen Nagy, Jr.  
 Alex & Eleanor Najjar  
 Dr. H. Henry Nakazato  
 Mr. & Mrs. William Needham  
 Dorothy B. Neely  
 Mr. & Mrs. Kelvin Neil  
 Paul Newman  
 Patrick & Catherine Newsom  
 Allen Nixon  
 Grace Nixon  
 James W. Noack  
 Mr. & Mrs. Morgan Noble  
 Mr. & Mrs. S.K. Noravian  
 Drs. Donna & David Oakes  
 Mrs. Edward V. O'Gara  
 Ronald Ogg  
 Vernon Oi  
 Mr. & Mrs. William Randolph Oscarson  
 Colonel Philip E. Page, Jr.  
 Barbara B. Parker  
 Dr. & Mrs. Frank R. Passantino  
 Ruth Payette  
 Mrs. A. Pearson  
 Mr. & Mrs. Martin Pearson  
 E. David Peugh  
 Drs. John & Carolyn Piel  
 Mr. & Mrs. Milton Pilhashy  
 Ann Mary Pine  
 Dorothy R. & Frank A. Pitelka  
 Mr. & Mrs. Patric Thompson Powell  
 Owen T. Prell

Gloria & Will Price  
 Patrick H. Price  
 Courtney C. Puffer  
 Mr. & Mrs. Eugene R. Purpus  
 Roger Pyle, M.D.  
 Mildred J. Quinby  
 Mr. & Mrs. Michael G. Rafton  
 Mr. & Mrs. Lewis E. Randall  
 Mr. & Mrs. Tony Randall  
 Mr. & Mrs. Paul A. Renne  
 Denis T. Rice  
 Michael Richman  
 Linda M. Rigas  
 Mrs. George E. Riley  
 Mrs. Reba Ritchey  
 R. Earl Robinson  
 Dr. Charles Rolle  
 David Ronce & Anne Clarke Ronce  
 Mrs. Leslie L. Roos  
 Mr. & Mrs. Jack Rose  
 Dr. & Mrs. Alan J. Rosenberg  
 Dr. Roberto Rosenkranz  
 Mr. Gerald B. Rosenstein  
 Dr. & Mrs. Jirayr R. Roubinian  
 Mr. & Mrs. Fred A. Rowley  
 Phyllis Rubenstein  
 William Rush  
 Mr. & Mrs. Robert B. Ryan  
 Dr. Mark Ryder  
 Richard G. Sanders  
 San Jose Opera Guild  
 Louis Saroni, II  
 Mr. & Mrs. Guido Saveri  
 Betty & Jack Schafer  
 Mrs. Walter Schilling  
 Harold J. Schlaffer  
 Mrs. Elmer Schlesinger  
 Dr. & Mrs. Leon H. Schmidt  
 Mrs. Patricia W. Schreiber  
 Dr. & Mrs. Theodore Schrock  
 Mr. & Mrs. Michael Schroeder  
 Michael M. Scott  
 Martha Seaver  
 Mrs. Robert Seller  
 Carl Doc Severinsen  
 Alan & Bella Shapiro  
 Mr. & Mrs. Gary J. Shapiro  
 Dr. & Mrs. James Shapiro  
 Maryanna G. Shaw  
 Mrs. Margaret Sheahan  
 Norman Shepherd  
 Mr. & Mrs. Jack C. Shnider  
 Drs. Edward & Dale Sickles  
 Mrs. Sidney Siegel  
 Dr. William J. Siegel  
 Dr. & Mrs. Jon F. Sigurdson  
 Donald E. Silvius, M.D.  
 Mr. & Mrs. Andrew Simpson, III  
 Dr. & Mrs. Jack H. Sinow  
 Mr. & Mrs. W.A. Sinsheimer  
 Claire S. Small  
 Francis X. & Mary Small  
 Jan Sandy Small  
 Douglass Smith  
 Edward Meade Smith  
 Mr. K. Hart Smith  
 Vincent Smith  
 Ross H. Snyder  
 Ann Sproul Speck  
 Richard R. Squibb  
 Robert Stebbins, M.D.

Frank J. Stefanich, Jr.  
 The Hon. & Mrs. Wm. D. Stein  
 Drs. Jeffrey L. Stern & Susan Bertolli  
 Eileen Kerr Stevens  
 Daniel E. Stone  
 Frank D. Stout  
 Mr. & Mrs. Arthur H. Stromberg  
 Mr. & Mrs. John A. Sutro, Jr.  
 Deborah Taylor Sweeney  
 Dr. & Mrs. W. Conrad Sweeting  
 Mrs. Robert Symon  
 Mr. & Mrs. L. Jay Tenenbaum  
 Mr. & Mrs. John M. Thorpe  
 Drs. May-Loo & William Thurston  
 Mr. & Mrs. Dickson Titus  
 Mr. & Mrs. Andre V. Tolpegin  
 Dr. Britta S. Tomer  
 Mr. & Mrs. John G. Troster  
 Donn Trousdale  
 Dr. & Mrs. W.M. Van Cleemput  
 Bradford W. Wade  
 Mr. & Mrs. John B. Wagner  
 Eugene J. Wait, Jr.  
 Mr. & Mrs. Richard C. Walker  
 Mr. & Mrs. Peter Whitmore Wallace  
 E.L. Walton, Jr.  
 Elisabeth Waters  
 Eliot L. & Beth Wegbreit  
 Mr. & Mrs. John W. Weiser  
 Paul & Barbara Weiss  
 Mr. & Mrs. John Wekselblatt  
 Thomas J. Wellman  
 Bert A. & Lucille F. Whaley  
 Mrs. Clem Whitaker, Sr.  
 Mr. & Mrs. Walter L. White  
 Mrs. Blanche O. Whittey  
 Mr. & Mrs. Brayton Wilbur  
 Mr. & Mrs. Orris W. Willard  
 Dr. & Mrs. Carl Eugene Wilson  
 Dr. & Mrs. Charles B. Wilson  
 Barbara & Thomas Wolfe  
 Marcia E. Wolfe  
 Dr. William J. Wolfenden  
 Eileen C. Wong  
 Georgia Worthington  
 Dr. & Mrs. Philip Wright  
 Mr. & Mrs. Don B. Yates  
 Stephen J. Yoder  
 Dr. Alain Youell  
 Mr. & Mrs. A. Lee Zeigler  
 Harold & Doris Zellerbach Fund  
 Mr. & Mrs. Arnold Zetcher

### NATIONAL MEMBERS

*(outside California)*

Henry H. Corning  
 Bruce Donnell  
 Mr. & Mrs. Whalen K. Hickey  
 Dr. & Mrs. Gordon Keller  
 Barbara V. Long  
 Thomas & Lydia Moran  
 Mr. & Mrs. Miles Willard  
 Drs. Adrienne Wing & Clifford K.H. Lau  
 Robert E. Wagenfeld  
 Mr. & Mrs. Paul Wulfsberg

Our sincere apologies to Mr. & Mrs. Warren Coughlin who were listed incorrectly in the first three issues of the magazine. They should have been listed as members of the Gold Circle.



# Supporting San Francisco Opera

The San Francisco Opera Association extends its most sincere appreciation to all those contributors who help maintain the Company's annual needs and whose gifts and pledges of \$500 to \$1,499 were made from September 1, 1986 through September 1, 1987. Space does not allow us to pay tribute to the over 13,000 others who help make each season possible.

## SUSTAINING MEMBERS

\$1,000-\$1,499

### BUSINESSES

Alumax Inc.  
Embarcadero Center, Ltd  
First Nationwide Savings  
Industrial Indemnity Company  
Raymond O'S. Kelly, Inc. CPA  
Maxus Energy Corporation/Thermal Power Company  
Memorex Corporation  
Nikon Precision Inc.  
Semans Moulding Company, Inc.  
Shell Companies Foundation, Inc.  
Neil Thrans Ticket Agency  
Union Pacific Foundation

### GIFTS IN KIND

Heath Ceramics, Inc.

### INDIVIDUALS AND FOUNDATIONS

Anonymous (9)  
E. Geoffrey & Stella Albert  
Paul B. Althouse  
Mr. & Mrs. Irving Bartel  
Thomas Bauch  
Joseph Bernstein, M.D.  
Andrew & Brenda Birrell  
Mr. & Mrs. Hans Bissinger  
Mr. & Mrs. Paul Bissinger, Jr.  
Mr. & Mrs. Robert Newton Bloch  
Dave & Diana Bohn  
Mr. & Mrs. Power Boothe  
Mrs. Heda Boscoe  
Mr. & Mrs. Joseph Bouckaert  
Dr. & Mrs. John R. Brandes  
Timothy L. Bridge, M.D.  
Mr. & Mrs. Ernest Bridgwater  
Dr. & Mrs. Michael Bronshvag  
Mr. & Mrs. Valentine Brookes  
Mr. & Mrs. Robert Brown  
Mr. & Mrs. Richard Buckwalter  
Mr. & Mrs. Howard Bucquet  
William & Nancy Burnett  
Mr. & Mrs. Thomas B. Calhoun  
Gay Callan  
Mrs. John D. Campbell  
Frank A. Campini Foundation  
Mr. & Mrs. Donald J. Carder  
Mr. & Mrs. Frederick Carroll  
David Chamberlain  
Mr. Melvin Chernev  
David J. Clover  
Richard D. Colburn  
Bruce E. Colman  
R.N. Congreve  
Miss Nieves Conway  
Mr. & Mrs. Robert S. Cooper  
Mrs. Edward B. Cosad  
Dr. & Mrs. David Cram  
Mr. & Mrs. Anthony Cuevas  
Dr. & Mrs. Roy L. Curry  
Margaret G. Dake  
Dr. & Mrs. Roy R. Deffebach  
Mr. & Mrs. Charles Deleuze  
Djerassi Foundation  
Christopher Doscher  
Dr. & Mrs. Thomas Drake  
George A.V. Dunning  
Richard & Barbara Eakin  
Mr. & Mrs. William H. Elsner  
Dr. & Mrs. James G. Emerson

G. Pete Encinas  
Mr. & Mrs. Thomas K. Fawcett  
Mr. & Mrs. A. Barlow Ferguson  
Mr. & Mrs. Robert E. Ferguson  
Tom & Lore Firman  
Dr. & Mrs. M. Wallace Friedman  
Norman F. Friedman  
Furth Foundation  
Lynn & Claude Ganz  
Charles R. Garber  
Raphael C. Garcia  
Dr. & Mrs. Jay Gershow  
Dr. & Mrs. Robert Gilbert  
Mr. & Mrs. E.S. Gillette, Jr.  
John S. Gilmor  
Mrs. Myron B. Goldsmith  
Daniel & Hilary Goldstine  
Joan Wright Goodman  
Edward C. Goodstein  
Dr. & Mrs. Kenneth Gottlieb  
Mr. Reeve Gould  
Mr. & Mrs. Greig A. Gowdy  
Isabella Horton Grant  
G.W. Greer  
Valery E. Guth  
Mr. & Mrs. Robert D. Haas  
N. Hahn  
Marshal Hale  
Hadley Dale Hall  
Mr. & Mrs. John C. Hancock  
R.L. Hanna  
Mr. & Mrs. H. Ross Hansen  
Dr. & Mrs. David Harrington  
Mr. & Mrs. L.W. Harris, Jr.  
Dr. M.R. Harris  
Mr. & Mrs. Theodore Harris  
Mrs. Maria C. Hearst  
E. Dixon Heise  
Bettina Herbert  
Mr. & Mrs. Mortimer Herzstein  
Daniel J. Hickey  
Mr. & Mrs. Ernest E. Hill  
Mr. & Mrs. Bill Hillman  
Dr. G. Hing  
Mr. & Mrs. Larry E. Hochhalter  
Patricia A. Hodges  
Sigrid Homs  
Donald E. Hood  
Mr. & Mrs. Albert J. Horn  
Antonia Patricia Hotung  
Mrs. E. A. Howard  
Robert Lee Hudson  
Walter Indeck, M.D.  
Dr. & Mrs. John P. Jahn  
Mr. & Mrs. Harry Johnson  
Col. James T. Jones, USAF Ret.  
Mr. & Mrs. Robert M. Jones  
Mr. & Mrs. Bill Kane  
Roger Kase  
Mr. & Mrs. William Keegan  
Dr. & Mrs. Gordon Keller  
Michael N. Khourie  
Dale & Sue Kocienski  
Mr. & Mrs. Robert J. Koshland  
Donald D. Kuhlke  
Dr. & Mrs. Mark C. Lambert  
Mr. & Mrs. John M. Lane  
Ralph Lane, Jr.  
William B. Lanier  
James P. Laumond, M.D.  
Mr. & Mrs. Benjamin B. Law

Peter V. Leigh  
Aldo P. Lera  
Dr. & Mrs. Douglas Liddicoat  
S. Christopher Lirely  
Mr. & Mrs. John A. Lord  
David C. Luckham  
Estate of Daisy Ethel Lyon  
Jean A. MacCallum Trust  
D.R. Macdonald  
Robert & Jan MacDonnell  
Mrs. Alden Mace  
Mr. & Mrs. Richard B. Madden  
Mr. & Mrs. Peter A. Magowan  
Mr. & Mrs. Antonio Mariani  
Mrs. Geraldine P. May  
Mrs. Elliott McAllister  
John H. McGuckin, Jr.  
Greg Melchor  
Robert Messick  
Betty Rinehart Meub  
Daniel W. Meub, M.D.  
Fred J. Miller  
Robert B. Miller  
Jesse F. Minnis, Jr.  
Mr. & Mrs. James P. Miscoll  
John G. Moretti, Jr.  
Mr. & Mrs. James Morrell  
Paul & Roberta Mundie  
Mr. & Mrs. W. Musson  
Mr. & Mrs. Herbert T. Nadai  
Andrew T. Nadell, M.D.  
David A. Negrin  
Joan Nelson  
Robert K. Nesbet  
Evert & Elizabeth Nice  
Nora Norden  
Forbes & Dolores Norris  
Dr. & Mrs. T. Novakov  
Mrs. Ernst Ophuls  
Dr. Seaver Page  
Joseph R. Palsa  
Alan Parisse  
Patrick H. Peabody  
J.L. Perez  
Mr. & Mrs. Frank A. Petro, Jr.  
Mrs. Joseph Puliz  
Mrs. Jeanne Reade  
Mr. & Mrs. Robert S. Reis  
Dr. Robert M. Rinehart  
Andrew M. Riolo  
Dr. & Mrs. Patrick Robertson  
Mr. & Mrs. Alan S. Robinson  
Mrs. Gertrude D. Roche  
Mr. & Mrs. Ralph Roesling  
Dr. & Mrs. David B. Rosehill  
Dr. & Mrs. Ernest Rosenbaum  
Mr. & Mrs. Theodore Rosenberg  
Mr. & Mrs. David Rosenkrantz  
Christine H. Russell  
Dr. & Mrs. John F. Sampson  
Mrs. Lois Samson  
J. Michael Samuel  
Alfred L. Sanderson  
Lidia Cucchetti Sanseau, M.D.  
Maud Hill Schroll  
Mrs. Karl Schuster  
Mrs. A. Setrakian  
Mr. & Mrs. Sol Silverman  
Mrs. Herschel Silverstone  
Marian A. Sinton  
Mr. Larry D. Smith

Russell G. Smith  
John Snyder  
Dr. & Mrs. John L. Sommer  
Mr. & Mrs. Steven Soult  
Carolyn Steil  
Ruth & Alan Stein  
John & Diane Stephens  
Elle Milgrom Stern  
Dwight V. Strong  
Madge H. Sutton  
Joseph Swan  
Mr. & Mrs. Robert M. Taubman  
Christine Tejada  
Mr. & Mrs. Nicholas G. Thacher  
Edward D. Thirkell  
Dale Tillery  
Mary L. Tiscornia  
Mr. & Mrs. Alfred T. Tomlinson  
W. Denman & Catherine C. Van Ness  
Mr. & Mrs. B.E. Vernon  
Erik von Muller  
Clinton Walker Foundation  
Donna J. Warner  
Mr. & Mrs. Edward J. Wasp  
Laura L. Weeks  
Mr. & Mrs. Joseph J. Weiner  
Dr. Reuben Wekselman  
Mr. & Mrs. Robert D. Wenzel  
Peter Wiley  
Paul V. Wiseman  
Dr. E.A. Zarate  
Mrs. Harold L. Zellerbach

## SUPPORTING MEMBERS

\$500-999

### BUSINESSES

Mariedi Anders Artists Mgmt.  
Antoinette's Heirloom Jewelry  
Bauer Antiques  
The Bonanza Inn  
James Bowman Associates  
Clorox Company Foundation  
Determined Productions, Inc.  
Edis Corporation  
Floordesigns, Inc.  
Fluor Engineers, Inc.  
Hambrecht & Quist, Inc.  
Claire Harrison Associates, Adv./PR.  
Glen Jarvis, Architect  
Blossom Landau Tours  
Langer Mortgage & Investment Company, Inc.  
Lewis & Taylor Building Service Contractors  
Metropolitan Life Insurance Company  
Perini Corporation  
Planning Analysis & Development  
PLM Companies  
Sacramento Sierra Medical Group  
Sherman Clay & Company  
2K Packaging Enterprises, Inc.  
Wotman & Hall  
The Wyatt Company

**GIFTS IN KIND**  
Brooks Cameras  
Eastman Kodak  
Shiseido Perfume

**INDIVIDUAL & FOUNDATIONS**  
Anonymous (23)



## SUPPORTING SAN FRANCISCO OPERA

David A. Abercrombie	Melvin Belli	Mrs. James W. Caddick	Armand P. Croft, Jr. M.D.
Dr. & Mrs. Rodney Abernethy	Dr. & Mrs. Leslie Z. Benet	E. C. Cadelago, Jr.	Mr. & Mrs. John A. Cronin
William Abrahams	Edgar A. Benhard	Mr. & Mrs. Donald M. Cahen	Drs. Marc & Quita Cruciger
Mr. & Mrs. Andreas Acrivos	Lawrence A. Bennett & Althea L. Miller	Mrs. John E. Cahill	Mr. & Mrs. Ramiro F. Cruz
Dr. & Mrs. Stephen F. Adam	Charles & Dorothy Benson	Dr. & Mrs. J. Bryant Calhoun	Lenn Curley
Charles F. Adams	Robert Berbec	Mrs. Lewis S. Callaghan	Mary Curran
Mary Adams	Mrs. Dikran M. Berberian	Charles C. Camp, Jr.	Edwin L. Currey
Russell E. Adamson, Jr.	Philip P. Berelson	Mr. & Mrs. Harry F. Camp	Dr. & Mrs. Thaddeus Cwalina
Gary L. Aguilar, M.D.	Dr. & Mrs. Irving Berg	Gary & Mari Campbell	Andrew H. D'Anneo
Paul Aguirre	Dr. & Mrs. Walter Berger	Dr. James M. Campbell	Mr. & Mrs. Ture Dahlstrom
Mr. & Mrs. James A. Aiello	Dr. John Berghout	Erica Campisi	Orville W. Dale
Merle Akers	Dr. & Mrs. David Berkeley	Ronald N. Cancienne	Bob & Norma Dallachie
Mrs. Agnes Albert	Mrs. A. Brooks Berlin	William R. Carleton	Forrest B. Davidson
Mr. Jay C. Aleck	Mr. & Mrs. Robert E. Bernard	Mr. & Mrs. Stephen Carniglia	Mrs. Ann Davies
Walter R. Allan	Bruce L. Beron	Frances Monet Carter	Beatrice Davis
M. Marc Alligui	Mrs. Pamela Berta	John & Susan Carver	Wayne Day
Mr. & Mrs. Jose R. Alonso	Mr. & Mrs. Paul Bessieres	Jean M. Casaretto	J. C. De Tata, M.D.
Joseph P. Amigone	Dr. & Mrs. Jerome W. Bettman	Ronald Casassa	Mr. & Mrs. James F. Dean
Elle Coy Amundsen	Fred B. Bialek	Mr. & Mrs. Howard Case	Dr. & Mrs. Robert J. Debs
Ms. Gayle Anderson	Joan & Guido Biancalana	Ronald Casentini	Mr. & Mrs. Raymond Decker
Virginia Anderson	Eileen & Joel Birnbaum	Curtis M. Caton, Esq.	Michael Deffley
Mrs. Ivan Anixter	Nordin & Donna Blacker	John J. Cavanaugh	Carl & Catherine Degler
Robert C. Anthony, Jr.	Clement James Blaha	Joan Theresa Cesano	Gloria F. De Hart
Mr. & Mrs. Edward Antognoli	Robert C. Blair	Andrea Chadwick	Dr. Stephen de Luchi
Dr. & Mrs. S. O. Arce	Mr. & Mrs. Henry Blaud	Jacques Chahin, M.D.	Jeffrey Demunck
William H. Armstrong	Mr. & Mrs. Maxwell Bloom	Mr. & Mrs. Sheldon F. Chanes	Leslie Roden Detwiler
Ronald Artac	Robert & Joan Blum	Mr. & Mrs. W.A. Chapman	Donald E. Devers
Dr. Barbara S. Artson	Ted Blum	Dr. J. Samuel Chase	Mrs. Mel de Weerd
Clifford Ashworth	Mrs. Joseph Blumenfeld	Mr. Rex G. Chase	John Diefenbach
Steve Auerbach	Robert M. Blunk	Sylvia Chase	Mr. & Mrs. Albert E. Dien
Mr. & Mrs. Stanley J. August	Gerald T. Boden	Marta Chavez-Taylor	Marshall Dill, Jr.
Mr. & Mrs. Martin Austin	Philip & Kimberley Boesche	Dr. & Mrs. Melvin Cheitlin	Mr. & Mrs. J. Philip DiNapoli
Paul Baastad	Mrs. Frederick Bold, Jr.	Carl T. Childs	Charles Dishman
Mrs. Tadini Bacigalupi, Jr.	Dorothy Bonen	Mr. & Mrs. Marquis W. Childs	Mrs. William O. Ditto, Jr.
Mr. & Mrs. W. Reece Bader	Dr. & Mrs. Jephtha T. Boone	Robert & Sandra Chilvers	Donald R. Dixon
Mr. & Mrs. David Baerncofp	Mr. & Mrs. Corwin Booth	Yumi Chin	Mr. & Mrs. Charles G. Dondero
Lee Bagnell	Ronald Borer	Mrs. Raymond Burke Chrisman	Mr. & Mrs. Jerome K. Doolan
Mary & Howard Bailor	Dr. John H. Borghi	Natalie A. Churchill	Richard Dorsay
Gerson Bakar	Mr. & Mrs. Roy L. Bouque	Sonia Francisco Cicerone	Howard M. Downs
Mrs. Morton Bakar	Murray & Molly Bower	Ruth & Frank T. Cisek, Jr.	Mr. & Mrs. Robert J. Doxey
David E. Baker	Wayne E. Bowker	Cathryn B. Clark	Dr. Monte Jan Dray
Mr. & Mrs. Edgar Baker	Mrs. Elizabeth Bowman	James Clark, Jr.	John Dreisbach
Mr. & Mrs. Mathew Bakulich	W. J. Boyington	Joseph William Clark	Sidney Drell
Frederick Bandet	David Bradshaw	Dr. Margaret Clark	Barbara & Gary Drummond
William & Hilda Bank	Daniel J. Brady	Ralph D. Clark, M.D.	Mr. & Mrs. Ciro Duarte
Mr. & Mrs. B. J. Barden	Dr. & Mrs. Erwin Braff	Stanley G. Clark	Daniel P. Ducos
Mr. & Mrs. Joseph Barish	Mr. & Mrs. David R. Braker	Mrs. Frances H. Cleary	Sherwood Dudley
Moshe Barkat	Mrs. Henry Brean	Jack Coffman Cobb	Dr. & Mrs. K. J. Dumas
Ms. Nancie Barker	Wallace Breitman	Patricia E. Cody	Nicholas & Donna Dunckel
William & Beverly Barletta	James E. Brennan	Mr. & Mrs. Ralph L. Coffman	Mr. & Mrs. William W. Dunlop
Marshall G. Barnes, M.D.	Mr. & Mrs. R. G. Brindle	Mr. & Mrs. Alvin C. Cohen	Mr. James E. Durkin
Miss Constance Barnett	John Briske	Drs. Barbara & Nathan Cohen	Mrs. B. Hinsdale Dwyer
Mrs. Shirley Harold Baron	Leigh A. Brite	Mr. & Mrs. William A. Cohendet	Kenneth E. Dyer
Sanomar Barr	Dr. Anita U. Brothers	Mrs. John Cokeley	Ms. Mari-Lynne Earls
Saundra Barsocchini	Dr. Donald M. Brown	David & Catherine Colburn	Mr. & Mrs. Frederick J. Early, Jr.
William L. Bartels	Hilton & Flora Brown	Merrill W. Cole	Michael R. Ebert
Richard M. Barulich	James R. Brown	Fred M. Colland	Kathryn Ecenbarger
Barbara Bass	Mr. & Mrs. Jon L. Brown	Dr. & Mrs. Charles F. Collins	Joan Eckart
Mr. & Mrs. Martin Bastiani	Susan M. Brown	Columbia Foundation	E. Phyllis Edwards
Wayne Batmale	David L. Browne	Elizabeth F. Cone	Emlen Hall Ehrlich
Dr. & Mrs. R. C. Batterman	Mr. & Mrs. A. Jay Bruch	Mrs. Philip Conley	John S. Ehrlich
John W. Baxter, M.D.	A.T. Brugger	Mr. & Mrs. Thomas Connolly	John R. Ehrman
Wayne Bayless, M.D.	Barbara Bruser	Mrs. Richard Cooke, Jr.	Peter & Sue Elkind
Kenneth G. Beaman	Carol R. Brylka	Mr. & Mrs. David Cookson	Dr. & Mrs. A.H. Ellenberg
Brenda K. Beck	Mr. & Mrs. Andrzej Brzeski	Dr. & Mrs. Charles E. Cooper	Mr. & Mrs. Donald T. Elliott
Carol Becker	Nora-Lee & Alfred Buckingham	J. Caleb Cope	Cdr. & Mrs. Duncan Elliott
Michael A. Bednarz	Donald Buhman	Mr. & Mrs. Jack Corey	Diane Ellison
Jane M. Beecham	Peter Bull	Antonio Cortese	Alyce Elmore
Mr. & Mrs. Donald M. Bekins	Ann M. Burns	William Corvin	Dr. & Mrs. Moises Elterman
Dr. & Mrs. Robert E. Belknap	Mr. & Mrs. G. Steven Burrill	Kenneth & Carole Cory	Allyson & Michael Ely
Elton H. Bell	Mrs. Lottie Burstein	Ernest L. Covington	C. L. Emerson
Mr. & Mrs. Charles E. Belle	Richard Butth	Ronald H. Cowan	Olive I. U. English
Mrs. Geoffrey Bellenger	William Lee Butler	Miss Marion P. Crocker	Susan R. Enlow



## SUPPORTING SAN FRANCISCO OPERA

- Dr. & Mrs. Lee P. Enright  
 Dr. & Mrs. Wayne L. Erdbrink  
 Ronald Allison Ernst  
 Katherine Wittschen Eshleman  
 Robert Michael Espinoza  
 Mr. & Mrs. Edward F. Euphrat  
 Henry & Marsha Evans  
 Mr. & Mrs. Henry K. Evers  
 Dr. & Mrs. Robert T. Falltrick  
 Mr. & Mrs. Thomas J. Fama  
 Dr. & Mrs. Seymour M. Farber  
 Roger & Rosemary Faris  
 Juliette Farkouh  
 Paul D. Farmer  
 Mr. & Mrs. Wesley J. Fastiff  
 Henry Faulkner  
 Mark & Marlo Faulkner  
 Mr. & Mrs. Perrin Fay  
 Fenton Foundation, Inc.  
 Dr. Robert B. Fenwick  
 Richard Ferguson, M.D.  
 Robert Fergusson  
 Manuel Fernandez  
 Mr. & Mrs. Hamilton Ferris  
 Edward F. Fessenden  
 Jean & Alexander L. Fetter  
 Lesley Fetterman  
 Mr. & Mrs. John H. Finger  
 Mrs. Lowell Firstenberger  
 Dr. & Mrs. George Fischer  
 Mrs. Hugo B. Fischer  
 Warren D. Fishburn, Jr.  
 George W. Fisher  
 John R. Fisher  
 Louis C. G. Fisher  
 David G. Fladlien  
 George & Patricia Flynn  
 John L. Flynn  
 Robert M. Flynn  
 Mr. & Mrs. Terence M. Flynn  
 Charles H. Fogg  
 Dr. & Mrs. John Douglas Forbes  
 Mr. & Mrs. Angelo Fornaciari  
 Mr. & Mrs. T. Jack Foster, Jr.  
 Mr. & Mrs. Norman H. Fowler  
 Miss Mary Franck  
 John Bollman Franger  
 Carole Franzen  
 Robert F. Frederickson  
 Mrs. Harold R. Freeman  
 Dr. Allen B. Freitag  
 June N. Freitas  
 Mr. & Mrs. William M. Friede  
 Hildburg Fuchs  
 Charles E. & Donna J. Fuller  
 Mr. & Mrs. Joseph F. Furlong, III  
 Frederick Gabali, M.D.  
 William G. Gaede  
 Mr. & Mrs. Alfred J. Gagnon  
 Mr. J. Gerard Gagnon  
 Christina Galioto  
 Connie Gallina  
 Carolynn Gandolfo  
 Mr. & Mrs. Max R. Garcia  
 Mr. & Mrs. Robert Kahn Gardner  
 Dominic Garofalo  
 Francis Gates  
 Rene Gaubert  
 Robert Gazelle  
 Gayle S. Geary & Richard A. Drossler  
 Christos Georgantas  
 Mrs. Stanley B. Gerdes  
 Mrs. Gloria Gordon Getty
- Alfred G. Geyer  
 Robert J. Gildersleeve  
 Mr. & Mrs. Rolf A. Gille  
 Mr. & Mrs. Dario Giovacchini  
 Ms. Adriana Giramonti  
 Merle Giustetto  
 Harvey W. Glasser, M.D.  
 Julius Glazer  
 Dr. James M. Glick  
 Dick M. Glumac  
 Dr. John L. Goble &  
 Dr. Joan H. Goble  
 Bart Goldie  
 Lezlee Martin Goldstein  
 Dorothy E. Goldstone  
 Prentiss H. Goldstone  
 Gordon & Jean Goodrich  
 Tyll Goodrich  
 Dr. & Mrs. William Gorham  
 Charles R. Gouker  
 Jill Graham  
 Stewart G. Graham  
 Dr. & Mrs. Melvin L. Grais  
 Mr. & Mrs. Frederick Grauer  
 Dr. & Mrs. William K. Graves  
 Mrs. Ronald Gray  
 Edmund Green  
 Richard Greene  
 Katherine M. Griffin  
 Mrs. Theodore A. Griffinger  
 Alfreds Grislis  
 Dr. & Mrs. Philip Grossi  
 Dr. & Mrs. Elmer R. Grossman  
 Lloyd Grotheer  
 Louise W. Guastavino  
 Eleanor Guilford  
 Mr. & Mrs. Patrick Gunning  
 Dr. & Mrs. John G. Gurley  
 Max Gutierrez  
 Dr. & Mrs. Charles K. Guttas  
 Mr. & Mrs. Robert R. Hagopian  
 Dr. H. Clark Hale  
 Dr. & Mrs. Walter B. Hall  
 William R. Hall  
 Mrs. Edward J. Hamilton, Jr.  
 Thomas W. Hamilton  
 Dr. Don C. Hampel  
 Richard Hancey, M.D.  
 E. William Hancock  
 Louis & Sandra Handler  
 Dr. Elias S. Hanna  
 Lavelle Hanna  
 Miriam Hanna  
 Patricia Hanson & Clay Thomson  
 Robert D. Harhay  
 Mr. & Mrs. J.M. Harker  
 Bradley J. Harlan  
 Betty-Lou Harmon  
 Paul Harmon  
 Dr. Marilyn H. Harper  
 Dr. Kevin Harrington &  
 Dr. Margaret Harrington  
 Lorraine B. Harris  
 Norman Harris  
 Dr. & Mrs. R. S. Harrison  
 Mr. & Mrs. Joe T. Hartzog, M.D.  
 Mrs. June S. Haseltine  
 Mr. & Mrs. Bruce Hasenkamp  
 Mr. & Mrs. Ernest E. Haskin  
 Bob Hawes  
 Mrs. Anne S. Hay  
 Margaret M. Hayden  
 Dillion M. Hayes
- Emmett G. Hayes  
 Horace O. Hayes  
 Elwood M. Haynes  
 Mr. Harold F. Heady  
 Mr. Randolph Hearst  
 Mr. & Mrs. James T. Heavey  
 John Heckenlively, M.D.  
 Mr. & Mrs. Ray E. Held  
 Mr. & Mrs. Robert D. Heller  
 Mr. & Mrs. A. Carl Helmholtz  
 Gardiner Hempel  
 Mr. Robert E. Henderson  
 Mr. & Mrs. William E. Henley  
 Robert L. Henn  
 Clyde W. Henry, Jr.  
 William E. Henry  
 John S. & Betty J. Hensill  
 Oscar & Margarita Hercs  
 Donald Herman  
 C. Herred, M.D.  
 Herschelle  
 Mr. & Mrs. David Heskin  
 Elizabeth A. Hetherington  
 Conrad W. Hewitt  
 Richard A. Hicks  
 Mr. & Mrs. Thomas W. High  
 Mr. & Mrs. Anthony R. Hill  
 Mr. & Mrs. James Hillabrant  
 Marilyn M. Hills  
 Dr. Roger W. Hoag  
 Mr. & Mrs. Irving Hochman  
 Mr. & Mrs. Joseph Hochstim  
 Robert W. Hofer  
 Dr. & Mrs. George H. Hogle  
 Mrs. Edward Hohfeld  
 Dr. & Mrs. Jerome V. Holland  
 Jesse Hollis  
 Dr. Leo E. Hollister  
 Mrs. William Knox Holt  
 Dr. & Mrs. Charles Holtfreter  
 John T. Hornung  
 Shirley Hort  
 Dr. & Mrs. Yoshio Hosobuchi  
 Raymond & Karen Houck  
 Thomas R. Houran  
 Mr. & Mrs. James E. Howell  
 Marielle Huber  
 Samuel C. Hughes, M.D.  
 Dr. Robert C. Hull  
 Mrs. Eileen B. Hultin  
 Wray Humphrey  
 Frederick Hunt  
 Mr. & Mrs. Peter Hunt  
 Raymond B. Huttig  
 Mr. & Mrs. Marion T. Hvidt  
 Marie Natalie Hyman  
 Henry K. Ilg  
 Robert L. Ingram  
 Mr. & Mrs. Judd C. Iversen  
 Clayton R. Jackson  
 Mr. & Mrs. T. Hardy Jackson  
 Walter S. James, III, M.D.  
 Edward T. Janney  
 Mrs. Sinclair Jardine  
 Mr. & Mrs. Claude Jarman  
 Mrs. Dewey P. Jeannette  
 Bruce M. Jewett  
 J. Roger Jobson  
 C. Lyle Johnson  
 Mr. & Mrs. Donald Johnson  
 Dr. & Mrs. H.R. Johnson  
 Mr. & Mrs. J.B.S. Johnson, Jr.  
 Mr. & Mrs. Jackson Johnson
- Mr. & Mrs. Reverdy Johnson  
 Robert R. Johnson  
 S. S. Johnson Foundation  
 Mr. & Mrs. Robert R. Johnston  
 Mr. & Mrs. Lawrence S. Jones  
 Thomas E. Jones, M.D.  
 Mr. & Mrs. Winton Jones  
 Mr. & Mrs. William T. Joyce  
 Mrs. Anna Judnich  
 Mrs. Eleanor Jue  
 Harold D. Kahn  
 Harry & Candace Kahn  
 William J. Kane  
 Richard & Susan Kaplan  
 Dr. & Mrs. Samuel D. Kaplan  
 Cecil Kaplinsky  
 Judge Lawrence Karlton  
 Mychelle Karlton  
 Harold & Hedi Kaufman  
 Mrs. Felton Kaufmann  
 Mr. & Mrs. Hugh Keays  
 Mr. & Mrs. R. H. Keenleyside  
 Marilyn Keller  
 Mr. & Mrs. Peter Keller  
 George F. Kellogg  
 Mr. & Mrs. Charles Kenady  
 Don Kennedy  
 Dr. & Mrs. James Kent  
 Dr. Cynthia J. Kenyon  
 Harlan & Esther Kessel  
 Roger & Doris Ketcham  
 Mrs. Devera Kettner  
 Mrs. Frank L. Kidner  
 Donald H. Kieselhorst  
 Thomas E. Kimball  
 Sue Fisher King  
 Mr. & Mrs. Richard K. Kingsley  
 Abraham R. Kinzer  
 Cassius L. Kirk, Jr.  
 David Kirk  
 Mr. & Mrs. Francis Kirkham  
 Mr. & Mrs. James Kirkham  
 Mr. & Mrs. L. Duane Kirkpatrick  
 Mrs. Emma E. Kjaer  
 Mr. & Mrs. Peter Klatt  
 George Klaus  
 Lauren Tresnon Klein  
 Mr. & Mrs. Simon Kleinman  
 Dr. & Mrs. Robert J. Klett  
 Mr. & Mrs. Thomas Kliitgaard  
 Derek T. Knudsen  
 Philip & Alice Knudsen  
 Steen Knudsen  
 George Koch  
 Dr. & Mrs. Bertram S. Koel  
 Louis A. Koffman  
 Mr. & Mrs. Joseph Kohlenstein  
 Dr. F. W. Kohout  
 Barbara D. Kokesch  
 Dr. Walter K. Konishi  
 Dr. & Mrs. David Korn  
 Daniel Kotler  
 Donald & Ruth Krajewski  
 Dr. & Mrs. Bernard M. Kramer  
 Mr. & Mrs. Jonathan Krass  
 Mr. & Mrs. Walter Kreutzer  
 Eva Mae Kristman  
 Dr. George Krucik  
 Stanley & Beatrice Kubu  
 Gilbert J. Kucera, M.D.  
 Alexander & Elena Kulakoff  
 Dr. & Mrs. Ernest E. Kundert  
 Robert & Janet Kunze



## SUPPORTING SAN FRANCISCO OPERA

L.F. Kurlander, M.D.	Roger M. Martin	Robert Mukai	Larry & Judith Peden
Drs. Paula & Michael Kushlan	Mr. & Mrs. Stephen J. Martin	Joseph W. Mullen, Jr.	Mr. & Mrs. Ivan Pejcha
Thomas M. Lacey	Dr. & Mrs. Myron Marx	Ms. Kate H. Murashige	Susan Pemberton
Mr. & Mrs. Philip R. Ladd	Virginia R. Mason	Mr. & Mrs. Klaus Murer	Peter A. Pender
Mr. & Mrs. Lloyd J. Laird	Mrs. Sharon Mata	Dr. & Mrs. Bradford Murphey	Mrs. Charles Foster Pennock
Lakeside Foundation	Richard Mateosian	Dr. & Mrs. Harold C. Murphree	Robert H. Perez
Robin Lamb	Dr. & Mrs. Jacob L. Mathis	Mrs. Daniel J. Murphy	Dr. & Mrs. Roland K. Perkins
Claude H. Lambert	Mrs. Albert C. Mattei	Judith L. Murphy	Mr. & Mrs. David Perlman
Mr. & Mrs. Pierre R. Lamond	Lucie M. Matzley	Dr. & Mrs. Anton C. Musladin	Ann Marie & Joseph F. Perrelli
Allyn Beth Landau, M.D.	Dr. Joseph Mauritzen	Keshavan Nair	Mark W. Perry
Dr. & Mrs. John R. Lane	M. D. Maxwell	John Nairn	Mauree Jane Perry
Mrs. William H. Lane, III	F. T. Maynard	Norman S. Namerow, M.D.	Jessica W. Persoff
Jean B. Lanier	Mr. & Mrs. Wayne L. Mayo	Dr. & Mrs. Paul Nathan	J/J Petricciani Foundation
Andrew R. Larson	Mr. & Mrs. Alex Mazetis	Mrs. Thomas F. Nee	William C. Petru
Kathleen Larson	Lucy Kelly McCabe	Mr. & Mrs. Hal S. Needham	Bernard Peuto
C. S. Latshaw, Jr.	Sandra McCabe	Alfred L. Nella	Dr. & Mrs. Adolf Pfefferbaum
Eric Laub	James V. McConnell	Dr. Alex Nellas	Mrs. R.J. Pfeiffer
James Eric Laurence	Clement Tobin McCormick	Mr. & Mrs. Clarence E. Nelson	Mr. Robert E. Pfeiffer
Mr. & Mrs. Norman Layne	Robert & Helen McCrary	Mr. Nels B. Nelson	Gene M. Phillips, M.D.
Mr. & Mrs. Louis Lazzari	Dr. & Mrs. Ellis E. McCune	Dr. & Mrs. D. H. Neustein	J.E. Phillips
Mr. & Mrs. G.B. Lebedeff	Denis V. McDougal	Nancy M. Newman, M.D.	Mr. & Mrs. Allen M. Phipps
Mr. & Mrs. Allan E. Lee	Dr. & Mrs. M.T. McEnany	Mr. & Mrs. Peter L. Newton	Monika Picardo
Garfield Lee	Donald L. McGee	Colonel & Mrs. C. W. Nicolary	Dr. & Mrs. Vincent F. Piccioni
Mr. & Mrs. Robert Leeper	John McGreevey	Mr. & Mrs. Sterling Nicolaysen	Ileen Pickrem
Dr. & Mrs. Charles Leftwich	Mr. & Mrs. Richard McKewan	Mr. & Mrs. Russell Niles	Alexander Pines
Mr. & Mrs. Darwin Leister	Mr. & Mrs. Francis McKim, Jr.	Norma J. Nixon	Tina Pirani
Mr. & Mrs. Kenneth Leitch	Mr. & Mrs. Thomas McKinley	Charles E. Noble	Michel Pisani
Dr. & Mrs. John Lenahan	Charles L. McKinney	Dr. & Mrs. Paul W. Nordquist	William Pisani
Douglas Leong	Mrs. Morton McMichael	Mark Northcross	Mrs. Harold Pischel
Harry Leslie	J.R. McMicking	Shirley Norton	Mary Pitcairn
Jose Ma. C. Leuterio, M.D.	Mrs. Sylvia McNeil	Mildred J. O'Connor	Paul & Helen Pocher
Mr. & Mrs. Julian Levi	Mrs. E. Johnson McRae	Mr. & Mrs. James L. O'Dea	Mr. & Mrs. William Podesto
Morton & Elaine Levine	Dr. & Mrs. Sedgwick Mead	Mrs. Ernest L. Offen	Fran & George Poeschel
Regina & Leon Levintow	Mrs. Edgar Meakin	Mr. & Mrs. C. Y. Offutt	Mr. & Mrs. William Poeschl
Mr. & Mrs. Jacob Levitan	Mr. & Mrs. Fred G. Meis	Mr. & Mrs. John L. O'Hara	Harry Pollard
Mr. & Mrs. David Lieberman	Leo N. Meleyco, M.D.	Brendan & Laura O'Hehir	Norma H. Pollock
Mr. & Mrs. John G. Lienthal	Gilbert J. Mendonsa	Mr. & Mrs. Jon Older	Mr. & Mrs. Gordon L. Poole
Lili Li Lim	Mr. & Mrs. Harvie Merrill, IV	Prof. & Mrs. Ingram Olkin	Mr. Adam C. Powell, III
Mr. O.G. Linde	J. Lee Mershon	Peter J. Olsen, D.D.S.	Pietro Giovanni Prachia
Mrs. George M. Lindsay	Vincent P. Messina	Dr. & Mrs. A. C. Olshen	David L. Pratt
J.L. Linebarger	Barbara Meyer	Oscar E. Olson	Gerald & Stephanie Pressman
James Lingel	Mr. & Mrs. Donald Michener	Stevanie Jan Olson	Andrew J. Presto III, M.D.
Reint & Inga Lingeman	Peter Milbury	Jo Oltean	Mrs. Richard E. Price
Kenneth J. Lininger	Michael Millen	Ernesto Ono	Mr. Lou Proano
John Livingston	Mr. & Mrs. D.H. Miller	Mr. & Mrs. Arthur Oppenheimer	Siegfried B. Puknat
Louis Livoti, M.D.	Mrs. Marian Miller	Mr. John C. Opperman	Robert & Joyce Pyle
Albert & Jananne LoCasale	Susan Miller	Burt Orben & Jeffrey Breslaw	Miss Joan Quigley
Helen L. Loebs	Russ Mills	Mrs. Jerome Orecchia	John M. Quigley
Mr. & Mrs. George Loinaz	Larry Millsap	Jerry Orecchia	Miss Ruth Quigley
Dr. & Mrs. H. Loomis, Jr.	James E. & Manon C. Mischeaux	Mr. M. Lester O'Shea	Mr. & Mrs. Martin Quinn
John C. Lorini	Holbrook T. Mitchell	Eome Otsuki	Walter P. Quintin, Jr.
Mr. James P. Lovegren	Mrs. Patricia S. Moloney	Mr. & Mrs. R. C. Otter	E.M.E. Ragland
David Lucas	Michele A. Monson	The Reverend David F. Pace	Gwyneth & Victor Ragsine
Mr. & Mrs. John E. Lucas	James C. Moora	Robert Pacini	Patricia Ramsden
Dr. & Mrs. G. Karl Ludwig, Jr.	Ken Moore/Revillon	Mr. & Mrs. Sanford Paganucci	Nahum & Jane Rand
Gloria L. Lyden	R. Joseph Moore	Mr. & Mrs. John R. Page	H.S. Rao & Meera Rao
Gilbert C. Lyle	Thomas E. Moore, M.D.	Mr. & Mrs. F. Ward Paine	Mr. & Mrs. G.M. Rappaport
Mrs. Thomas G. Lyons	Dr. & Mrs. James Moorefield	Mr. & Mrs. Michael Painter	William D. & Marilyn K. Rasdal
Graeme K. MacDonald	Daniel & Katharine Morgan	Donald & Blaniid Palatucci	Mr. & Mrs. Richard Rasmussen
Marilyn MacGregor	Mr. & Mrs. Brewster Morris	Robert & Jeraldine Palazzi	Dr. & Mrs. George Raust, Jr.
Mr. & Mrs. William R. Mackey	Elliot Morrison	Dr. & Mrs. Philip E.S. Palmer	Mr. & Mrs. Robert H. Rector
Mr. & Mrs. J. Richard Maffei	Marlene Morrison	Frank Pannorfi	David & Connie Redell
Mrs. Annette P. Maggiora	Mrs. Peter Morrison	Robert J. Pansegrau	Dr. & Mrs. John B. Reed
Mr. & Mrs. Merrill Magowan	Mrs. Walter Morrison	Mr. & Mrs. George Paras	Linda Reese
Peter A. Magowan	John Morrissey	Margot Parke	Glenn H. Reid
Dr. & Mrs. Maurice Mann	Cade L. Morrow	Dr. & Mrs. Roy A. Pasqualetti	George W. Reimer, M.D.
Ari Marcus	Walter C. Mortenson	Susan Jane Passovoy	Gerald Reis
Daniel Mardesich	Dr. Forrest S. Mortimer	Adolph L. Patrick	Mrs. Robert L. Remke
Anita Naz Mardikian	Mr. Stewart Morton	Mrs. Alan G. Pattee	Edmund A. Renolds, Jr.
Dr. & Mrs. Elwin Marg	Robert C. Morwood	Drs. Crellin & Kay Pauling	Mr. & Mrs. Emil J. Rettagliata
Mr. & Mrs. Ephraim Margolin	Mr. & Mrs. Leland M. Mosk	Mr. & Mrs. Fred Pavlov	John Reynolds
M.V. Markof-Belaeff	Maryanne Mott	Bernard D. Pechter	Sherlee Rhine
Mr. & Mrs. Michael Marston	Mr. & Mrs. Darrell Mueller	Dr. Donald A. Peck	Mr. & Mrs. William Rhoades



## SUPPORTING SAN FRANCISCO OPERA

- Mrs. Nadine R. Rhodes  
 Alice J. Riaboff  
 Lyle Richardson  
 Wesley Richert  
 Mr. & Mrs. Burton Richter  
 Mr. & Mrs. Joseph J. Rizzuto  
 Mr. & Mrs. Barrett B. Roach  
 Mr. & Mrs. Frank Roberts  
 Mrs. Henry W. Robinson  
 Mrs. Margaret Schilling Rocchia  
 Mr. Alan Rockwell  
 Dr. & Mrs. Ernest Rogers  
 Mr. & Mrs. John G. Rogers  
 Dr. & Mrs. Kenneth T. Roost  
 Dr. & Mrs. David H. Rose  
 Mr. & Mrs. Barr Rosenberg  
 Mr. & Mrs. Paul Rosenberg  
 Mr. & Mrs. Norman Rosenblatt  
 Joseph A. Rosenthal  
 Bruce S. Ross  
 Mrs. Donald F. Ross  
 James Ross  
 Richard A. Roth  
 Victor Rowley  
 Marcia Roy-McCormack  
 Noelle Rubaloff  
 Edward Rubenfeld  
 Mr. & Mrs. Leonard Rubin  
 Harry Rubins  
 Seymour Rubinstein  
 Michael Rudolph, M.D.  
 Kenneth N. Rumburg, M.D.  
 Franklin A. Rumore, M.D.  
 John B. Rutherford  
 Millicent Rutherford  
 Dr. & Mrs. David Sachs  
 W.H. Saltzman  
 Mr. & Mrs. Bertram Sampson  
 Dr. & Mrs. John J. Sampson  
 William A. Sands, Jr.  
 Dr. & Mrs. John D. Santaniello  
 Mr. Felipe R. Santiago  
 Mr. & Mrs. R.L. Sapirstein  
 Mr. & Mrs. Charles Sargent  
 Alfred Saroni, Jr.  
 Dorian P. Sarris  
 Mrs. Leontine Sassell  
 Mr. & Mrs. Richard Saveri  
 Richard A. Savoy  
 Dr. & Mrs. Rolf G. Scherman  
 Mr. & Mrs. Philip Schlein  
 Dr. Kurt A. Schlesinger  
 Mr. & Mrs. Nathaniel Schmelzer  
 Jerry D. Schmitz  
 Dr. & Mrs. Thomas Schmitz  
 Judge & Mrs. Robert Schnacke  
 Cynthia Schneider, M.D.  
 Mr. & Mrs. Edward J. Schneider  
 Mr. & Mrs. Warren Schneider  
 Mr. & Mrs. Charles Schonfeld  
 Sherry G. Schor  
 Betty J. Schreiner, M.D.  
 Mr. & Mrs. Leo H. Schuering, Jr.  
 Charles Schug  
 Mary & Ted Schulz  
 Mr. & Mrs. Paul Schumacher  
 Helen Schwartz  
 Steven Schwartz, M.D.  
 William Schwarze  
 Jeffrey L. Schweer  
 Robert J. Schweitzer, M.D.  
 Mr. Raymond J. Schweizer  
 Simone Sciobereti  
 Margaret C. Seitz  
 Marlene K. Seligson  
 Edward Selikson  
 Dr. & Mrs. Arthur Selzer  
 Porter Sesnon, Jr.  
 Mr. & Mrs. Grant A. Settlemier  
 Johannes C. Severiens  
 Mrs. Ben Shane  
 Mr. & Mrs. William I. Shanney  
 Gerald V. Sharp  
 Thomas L. Shelton  
 Dr. & Mrs. William A. Sheppard  
 Dr. Sol Shnider  
 Dr. & Mrs. Mervyn Shoor  
 Ruth A. Short  
 Mr. & Mrs. Lawrence L. Shrader  
 Mr. & Mrs. Robert F. Shurtz  
 Mr. & Mrs. Leon R. Sickles  
 Jack Siemon  
 Mrs. Doris F. Silva  
 Michael Simeone  
 Mr. & Mrs. Dwight Simpson  
 Lib & Mal Simpson  
 Waltraut L. Singer  
 J. Francis Sinnott  
 Edward J. Sivyver  
 Mona Skager  
 Mrs. Claire Collins Skall  
 John G. Skibbe  
 Harold Skilbred  
 Henriette Phelan Slattery  
 Mr. & Mrs. Paul Slauson  
 Mrs. Frank H. Sloss  
 Mrs. Allen T. Smith, II  
 Mr. & Mrs. Gerald L. Smith  
 J.T. Smith  
 Dr. & Mrs. Mansfield Smith  
 Paul Smith  
 Mrs. Jack Smithers  
 Dr. & Mrs. Marvin Smoller  
 Mr. & Mrs. Robert C. Sneed, Jr.  
 Mark A. Snyder, M.D.  
 Stephen A. Sokolow  
 Ruth Freeman Solomon  
 Vera Solovkov  
 Allan E. Sommer  
 Mrs. Marcus Sassoon Sopher  
 Stephen Lloyd Sorensen  
 Dr. Cynthia Soyster  
 Mr. & Mrs. John E. Sparks  
 Richard Sparks  
 Ronald L. Sparks  
 Mrs. Charles Spaulding  
 Mrs. Thomas Spencer  
 Marian Speno  
 Mr. & Mrs. Hart H. Spiegel  
 Dr. & Mrs. Samuel D. Spivack  
 Munroe L. Spivock  
 Mr. & Mrs. Dale F. Sprinkle  
 Barbara K. Spring  
 William H. Stahl  
 Katherine Standeven  
 Helen Staples  
 Dr. & Mrs. Henry H. Stauffer  
 Mr. & Mrs. William E. Steen  
 Dr. Samuel J. Stegman  
 Dr. & Mrs. H. Thomas Stein  
 Dr. & Mrs. Stuart Steinberg  
 Ruth S. Steiner  
 Daniel Stern  
 Lawrence Daniel Stern, M.D.  
 Ken & Dottie Stevens  
 Audrey J. Stewart  
 Jay Stewart  
 Mr. & Mrs. Robert J. Stewart  
 Joseph A. Stockdale  
 Dr. & Mrs. Fred R. Stoddard  
 Dr. & Mrs. Bernard Stone  
 Mr. & Mrs. Kneeland E. Stone  
 Claudia Stoop  
 Carol Storer  
 Prof. & Mrs. A. Streitwieser  
 Dr. & Mrs. J. Garland Stroup  
 Dr. & Mrs. J.M. Stubblebine  
 Mr. & Mrs. Barry Stubbs  
 John P. Suchich  
 Kathleen Sullivan  
 Mrs. Margot J. Sullivan  
 Robert E. Sullivan  
 Mr. & Mrs. Bert O. Summers  
 Mrs. Delphine Sutley  
 Gene Suttle  
 Gary B. Swartzburg  
 Dr. Alan D. Swensen  
 Jonathan Swift  
 Mrs. Sara R. Tajeldin  
 Edward L. Talberth  
 Dr. T. Miriam Tani  
 Mr. & Mrs. Thaddeus Taube  
 Mr. & Mrs. Richard L. Tavrow  
 Frances Mary Taylor  
 Leonard M. Taylor  
 Mr. & Mrs. R.E. Taylor  
 Dr. & Mrs. Robert Clark Taylor  
 Mrs. Joseph Tedesco  
 Nikolai Tehin  
 Mr. & Mrs. Marvin T. Tepperman  
 Jeannine Terry  
 Rae Terry  
 Lou & Karen Test  
 Alphonse P. Testa  
 Charles Theus  
 Robert Thoen  
 Ruedi F. Thoeni, M.D.  
 Jeffrey Thomas  
 Richard F. Thomas, Jr.  
 Mr. & Mrs. E. Keith Thomson  
 Mrs. Frances T. Thomson  
 Kimio Toda  
 Mrs. Joseph Z. Todd  
 Miss Carol Tomlinson  
 Mr. & Mrs. Gary Torre  
 Marimar Torres  
 Dr. & Mrs. Bryant A. Toth  
 Col. Ronald F. Trauner  
 Elizabeth Tromovitch  
 James A. Tucker  
 Reverend Lloyd George Tupper  
 Donald J. Tusel, M.D.  
 Marcia & Allen Tusting  
 Mr. & Mrs. John Tyers  
 Daniel J. Ulylot, M.D.  
 Mrs. John R. Upton  
 Dr. & Mrs. John Urquhart  
 Dr. & Mrs. Arden Valasek  
 Ximena Valdes, M.D.  
 Mr. & Mrs. Walter Vance  
 Mr. & Mrs. Jack Vandenberg  
 Dr. T.M. Vandenheede  
 Mrs. Robert S. Van Derveer  
 Mrs. Katharina Vasilev  
 Mrs. Stephen W. Veitch  
 Masako Velasquez  
 Mary Vinella  
 Sanford "Buzz" Vines  
 Thomas A. Vogler  
 Dr. Paul Volberding  
 Mr. & Mrs. Alexander von Hafften  
 Benay Von Husen  
 Garry Waba  
 Mrs. Frank F. Walker  
 Dr. & Mrs. Ralph Wallerstein  
 Robert B. & Emily H. Warden  
 Mr. & Mrs. William E. Warren  
 Herman Warsh  
 George S. Watanabe  
 Don Watson, Jr.  
 Judith V. Weatherford  
 Dr. & Mrs. Paul M. Weber  
 Elizabeth C. Webster  
 Dr. & Mrs. William E. Wecker  
 Miriam & William Wehrend  
 Dr. & Mrs. Edward Weinschel  
 Dr. & Mrs. Harry Weinstein  
 Dr. & Mrs. Stephen Weinstein  
 Morton S. Weiss  
 Victoria Wells  
 Paul M. Werner  
 Dr. & Mrs. C.M. Weseman  
 Mrs. Miley Wesson  
 Dr. James J. Weston  
 Dr. Cherie L.R. Wetzel  
 Peter S. Weygant  
 Mrs. Thaddeus Whalen  
 Marjorie M. Whitaker  
 Mrs. W. Stanley Whitaker  
 Edward A. White  
 Dr. & Mrs. James E. Whiteside  
 Robert A. Whyte  
 Mr. & Mrs. Charles R. Wichman  
 Mr. & Mrs. James Wickersham  
 Mr. & Mrs. Walton Wickett  
 Lawrence E. Wiesen  
 Mrs. Diane Williams  
 Diane Williams & Scott Robinson  
 Mrs. T.A. Williamson  
 Dr. Glenn E. Willoughby  
 Dr. & Mrs. H. Lawrence Wilsey  
 Mr. & Mrs. Theo P. Winarske  
 John S. Winfield, M.D.  
 Dr. James Winfrey  
 Dr. & Mrs. Harold S. Winters  
 Mr. & Mrs. Harold Witkin  
 Mary Wohlford  
 Mr. & Mrs. Robert Wolfe  
 Mr. & Mrs. Fred S. Wozniak  
 Mr. & Mrs. J.L. Wrathall  
 John H. Wright  
 Dennis Wu  
 Mr. Satoru Yagi  
 Roly Yanez  
 Stanley K. Yarnell, M.D.  
 James Leslie Yates  
 Mr. & Mrs. Avram Yedidia  
 Mrs. Janet M. Youngblood  
 E. William & Mary Alice Yund  
 Dr. & Mrs. Alejandro Zaffaroni  
 Dr. & Mrs. Louis Zamvil  
 Mr. & Mrs. Wm. Zappettini, Jr.  
 Henry Zeiter, M.D.  
 Steve Zilles  
 Mr. & Mrs. Amos C. Zucchi  
 Ira S. Zuckerman  
 Leonard & Connie Zuga  
*GIFTS IN KIND*  
 Mr. Ivan J. VanPerre



# QUALITÄT



## Bechstein

The Stradivarius of keyboard instruments. Entirely hand-crafted, this piano is simply the ultimate — unparalleled in touch and tone

## Feurich

The world's finest and rarest woods — African Pyramid Mahogany, English Burl Walnut, Brazilian Rosewood — make these stunning pianos unprecedented in sound and design

## Schimmel

Germany's leading piano manufacturer integrates modern technology and old world craftsmanship to bring you a most appealing value

*The finest German pianos highlight the extensive R. Kassman world-wide collection of new and used imported instruments, including Hamburg Steinway, Kawai, Knight and more!*

*R. Kassman is the official purveyor to the San Francisco Opera and San Francisco Ballet*

## R. KASSMAN

*Purveyor of Fine Pianos*

425 Hayes Street (at Gough)  
San Francisco  
(415) 626-8444

## SUPPORTING SAN FRANCISCO OPERA

### CORPORATIONS MAKING CONTRIBUTIONS THROUGH MATCHING GIFT PROGRAMS

Alexander & Baldwin, Inc.  
Allied Corporation  
American Express Foundation  
AT&T Foundation  
Atlantic Richfield Foundation  
Beatrice Companies, Inc.  
The Boeing Company  
Carter Hawley Hale Stores, Inc.  
Caterpillar Foundation  
Chevron  
CIGNA Corporation  
Citicorp (USA), Inc.  
Consolidated Foods Foundation  
Container Corporation of America  
Continental Insurance Corporation  
Cooper Industries Foundation  
CPC International, Inc.  
Del Monte Corporation  
Digital Equipment Corporation  
The Equitable Life Assurance Society of the United States  
EXXON  
Federated Department Stores  
Fireman's Fund Insurance Company Foundation  
First Interstate Bank of California  
Fluor Engineers Inc.  
Mining & Metals Division  
The Gap Stores Inc.  
GenRad Foundation  
IBM Corporation  
International Data Corporation  
Johnson & Higgins of California  
Kemper Group  
Levi Strauss & Co.  
R.H. Macy & Co., Inc.  
Marine Midland Bank  
The Marmon Group  
Martin Marietta Corp.  
McGraw Hill Foundation, Inc.  
Mobil Foundation, Inc.  
Monsanto Fund  
Montgomery Ward  
MONY  
Morton Thiokol  
Names in the News  
Newhall Land and Farming Company  
Newsweek  
Northrup Corporation  
Pacific Lighting Corporation  
Pacific Telephone  
Phelps Dodge Corporation  
Philip Morris, Inc.  
Quaker Oats  
Rainier Bancorporation  
R.J. Reynolds Industries, Inc.  
Rolm Corporation  
Santa Fe Southern Pacific Foundation  
Joseph E. Seagram & Sons, Inc.  
Security Pacific Foundation  
Shaklee Corporation  
Sohio Petroleum Company  
Southern Pacific Company  
The St. Paul Companies  
Tandy Corporation  
The Textron Charitable Trust  
Times Mirror  
Transamerica Corporation  
TRW Foundation  
United Parcel Service

United Technologies Corporation  
Union Pacific Railroad  
Wells Fargo Foundation  
Westinghouse Electric Fund  
John Wiley & Sons, Inc.  
The Xerox Foundation

### GIFTS IN KIND

*In addition to those listed above we also wish to thank the following San Francisco Opera donors who have contributed generous gifts in kind during the past year.*

Ballon Brigade  
Balloon Lady  
Beringer Vineyards  
Creston Manor Vineyards  
Matthew S. Farruggio  
Geyser Peak Winery  
McKesson Corporation  
Mondavi Winery  
Montrose Australian Winery  
Rustridge Winery

### OPERA GUILD GIFTS IN KIND

*1987 gifts in kind of \$500 or more to the San Francisco Opera Guild benefiting their education programs.*

American Airlines  
Bryan International Travel  
Cannon Wines  
Hassler Hotel-Roma  
Hyatt Regency  
Hastings Trio  
Le Grand Intercontinental  
I. Magnin  
Mrs. Harvie M. Merrill  
Keith Morrison  
McKesson Corporation  
Quinn/Brein, Inc.  
Restaurant 101 California  
Royal Viking Line  
Sambuca Romana  
Mrs. Lloyd Yoder

### TRIBUTARY CONTRIBUTIONS

*San Francisco Opera wishes to extend its sincere appreciation to the following donors who have made memorial and honorary contributions from April 15, 1987 to July 15, 1987. These gifts are placed in the Opera's Endowment Fund to ensure the stage remains lit and vibrant for seasons to come.*

### IN MEMORY OF

RICHARD H. GIBSON  
Glenn H. Reid  
MRS. THEODORE A. KOLB  
Beaulieu Vineyard  
Eugene C. Thomas  
MRS. CARLOS JOSUA MAAS  
Muriel McKevitt Sonne  
VIC VICKREY  
Barbara Boucke  
Bressie & Company  
Michael Raddie  
ROBERT M. FLAHERTY  
The A. Thorsens

*We make every effort to ensure accurate listings of our donors. If your name is not correctly listed, we apologize and ask that you contact the Development Department at 861-4008, ext. 145.*





DISCOVERING INVESTMENT OPPORTUNITIES  
IS OUR BUSINESS.





INDULGENT. THE SENSE OF REMY



Exclusively Fine Champagne Cognac

*Remy*



# Opera Insight

## FIDELIO

**James McCracken**

FLORESTAN in FIDELIO

**Paul Plishka**

ROCCO in FIDELIO  
ZACCARIA in NABUCCO

**Thomas Stewart**

DON FERNANDO in FIDELIO  
THE SPEAKER in THE MAGIC FLUTE

in conversation with

**Clifford Cranna**

MUSICAL ADMINISTRATOR SAN FRANCISCO OPERA

**Monday, October 19, 1987**

6:00 p.m. to 7:00 p.m.

Doors and Box Office open at 5:00 p.m.

Herbst Theatre, 401 Van Ness Avenue, Corner McAllister

Ticket Prices at the door:     \$8.00 General Admission  
   \$1.00 Students and Seniors with ID

---

OPERA HOUSE TOURS	FUTURE OPERA INSIGHTS
10 a.m. to 12 noon	Herbst Theatre, 6 to 7 p.m.
Tours begin every half hour	
Weekdays: November 19, December 1	Nov. 4 - Tales of Hoffmann
Saturday: December 5	Lotfi Mansouri with
Sundays: October 11 & 18	Tracy Dahl
November 1 & 22	Paul Plishka
Guild Members: \$2	Mary Jane Johnson
Non-members: \$5	

For Reservations and Information about Membership and the Opera Guild Magazine, please call the San Francisco Opera Guild (415) 565-6432.



